THOUSANDS OF BUNDLED STRAW

David Young

1997–2005

THOUSANDS OF BUNDLED STRAW

SONG CYCLE IN SEVEN MOVEMENTS

I. CLARINET & VIOLONCELLO

II. BASS RECORDER, OBOE, TRUMPET, VIOLIN & PERCUSSION

III. SOPRANO, OBOE, VIOLONCELLO & PIANOFORTE

IV. COR ANGLAIS, BASS CLARINET, TROMBONE, VIOLA & CONTRABASS

V. SOPRANO & GUITAR

VI. SOPRANO, OBOE, CLARINET, TROMBONE, VIOLIN, VIOLA, VIOLONCELLO, CONTRABASS & PIANOFORTE

VII. SOPRANO, BASS RECORDER, OBOE, CLARINET, TRUMPET, TROMBONE, VIOLIN, VIOLA, VIOLONCELLO, CONTRABASS, PERCUSSION & PIANOFORTE

DURATION APPROXIMATELY 54 MINUTES

thousands of bundled straw I

for clarinet in Bb and violoncello

commissioned by Juliana Hodkinson and ENSEMBLE 2000, Denmark
with the financial assistance of the Commonwealth Government through the Australia Council for the Arts – its arts funding and advisory body

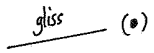
Special thanks to Juliana for her inspiration and support;
and to Carl Rosman and Rosanne Hunt for their unique and limitlessly generous approaches to their instruments

duration: approximately six minutes

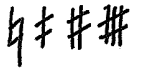
thousands of bundled straw I

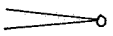
notes

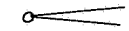
- all movements and songs of the cycle are to be performed attacca, i.e. with as little break as possible
- *fermate* always to be brief (less than 2 seconds)
- grace notes should be performed as fast as possible anticipating the following beat
- glissandi should be even and continuous throughout



glissando approximately to but not beyond the pitch in parentheses


quarter tones


al niente (to nothing)

dal niente (from nothing) 

clarinet in Bb (sounds a major second lower)

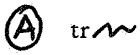
- the singing part may be transposed a perfect fourth lower to accommodate the performer's vocal range; at times, the effect of this singing will be extremely unstable and strained: this is intentional!

tongue click (clarinet) changing embouchure to alter pitch

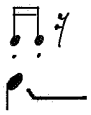
flutter tongue

tongue slaps (mostly pitch; slightly percussive)

trill evenly and continuously to the note in parentheses



trill on the same pitch to an alternative fingering


bisbigliando: tap the low E key (unless another key is indicated) to momentarily alter the timbre, with little or no change in pitch (a percussive interuption in the note's flow)

violoncello should play WITHOUT VIBRATO unless specifically indicated

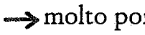
knocking on the wood of the violoncello in different places to vary pitch

lasciare vibrare (allow to ring; do not dampen)

natural harmonic
(written at sounding pitch)

artificial harmonic
(usually sounds 15va higher)

bow near the bridge, allowing harmonics to ring out, whispery, glassy



use more pressure to bow on or very near the bridge, very distorted, little pitch, scratchy!

bow near the fingerboard to produce a muted, duller tone

return to normal bowing position

\+ LH — pizzicato with lefthand (while continuing to bow: this will momentarily bend the pitch)

Bartok or snap pizzicato, plucking with thumb and finger, very percussive

gently tap the string with harmonic pressure, letting the harmonic sound momentarily

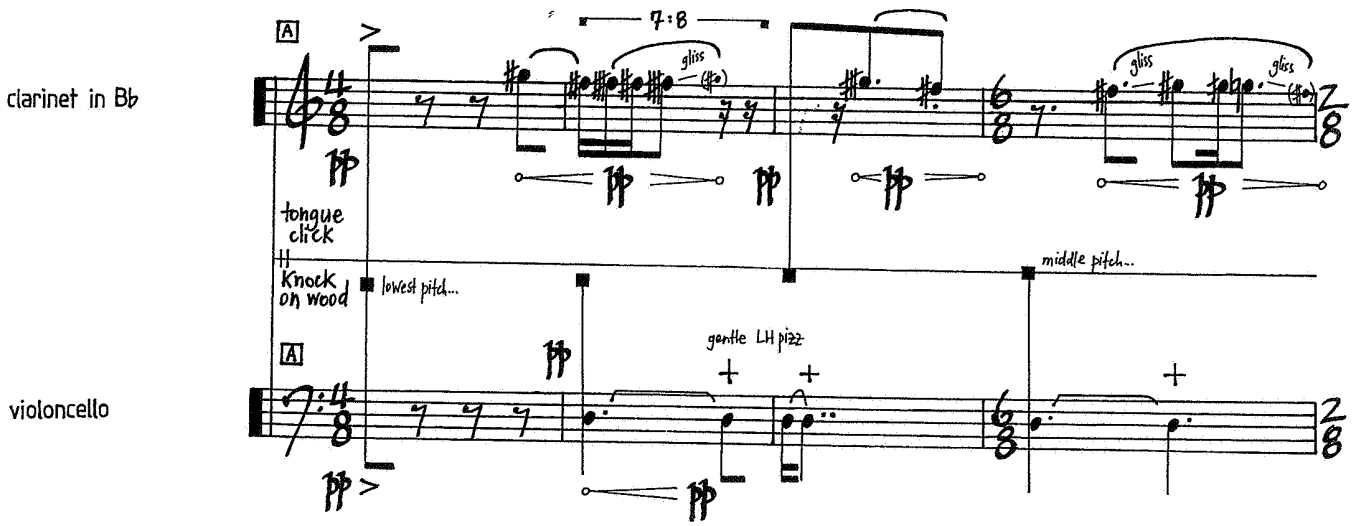
double stop

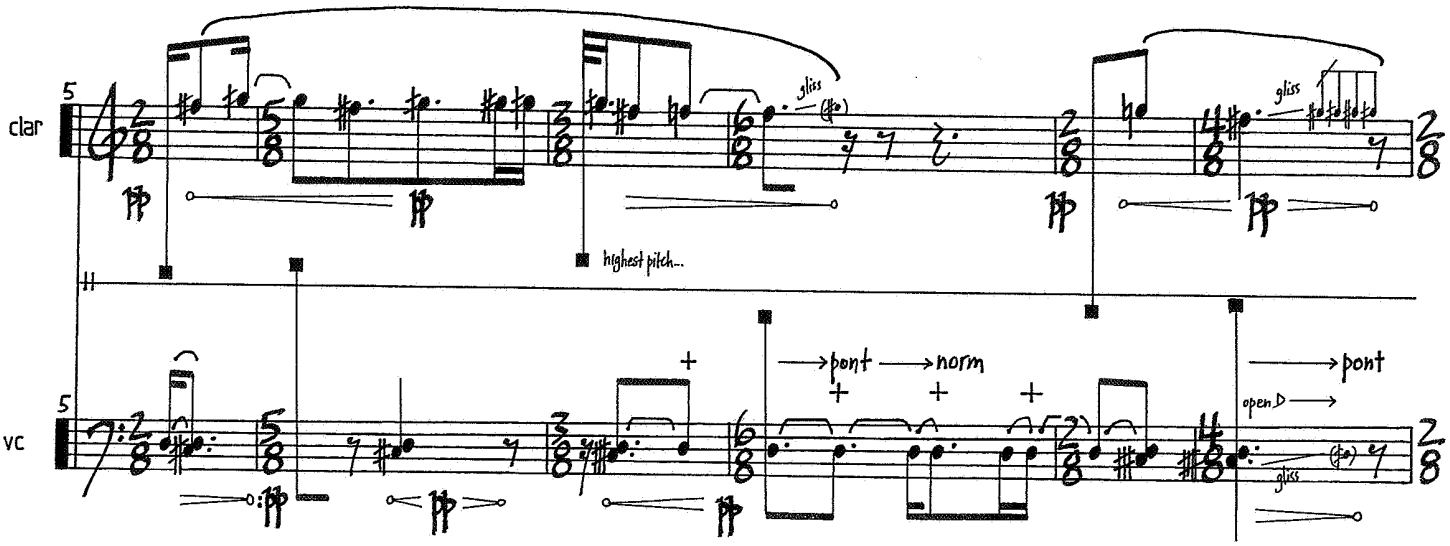
bb.22, 28, 40, 58, 83 & 124 - bow on the fingerboard, dampening all the string with an open palm at an approximate position about halfway between the neck and the end of the fingerboard: to produce a soft white noise effect with little or no pitch, like a tiny distress flare (very sudden and clear attack and decay).

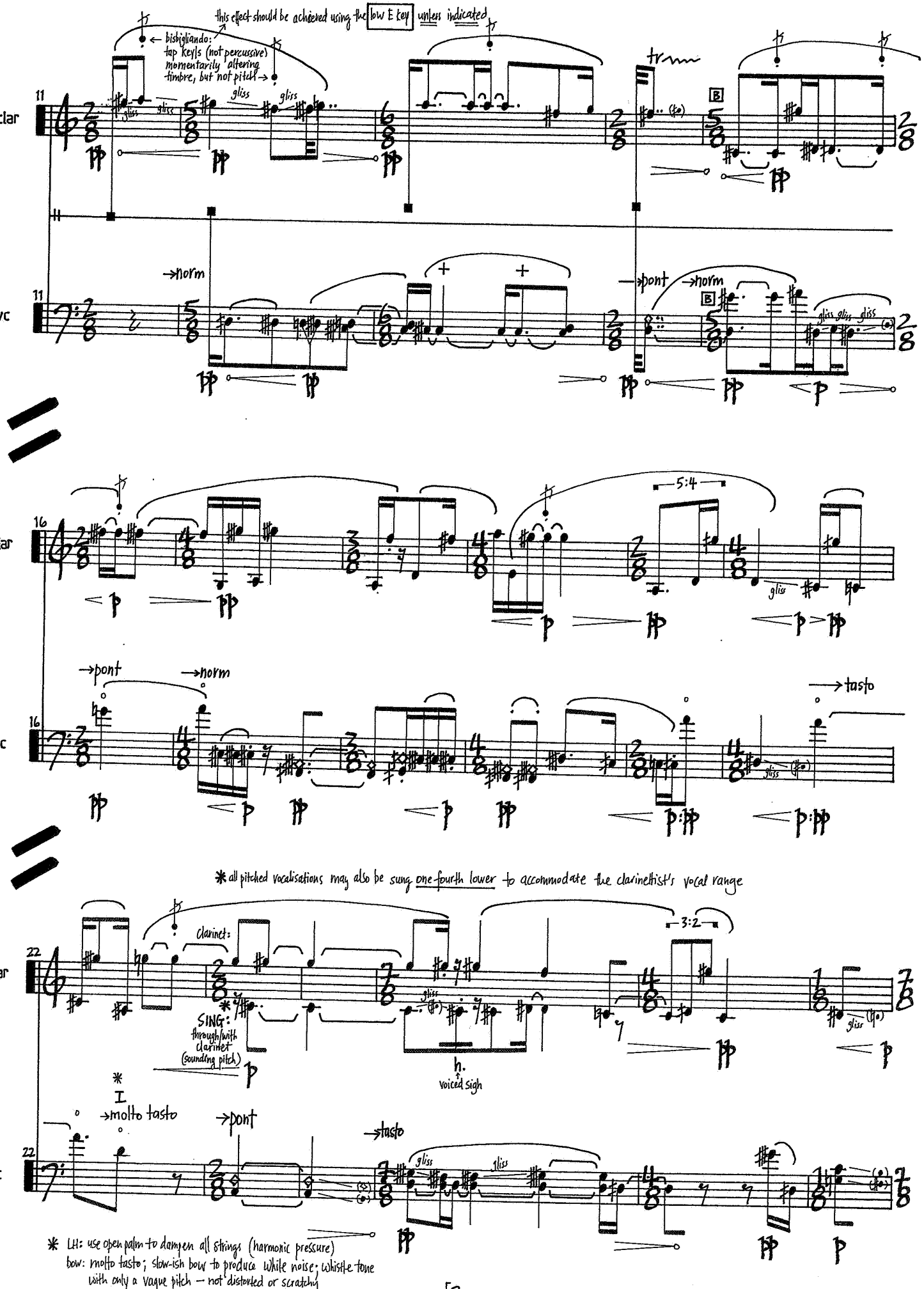
Duration: 6 minutes. Printed on recycled paper.

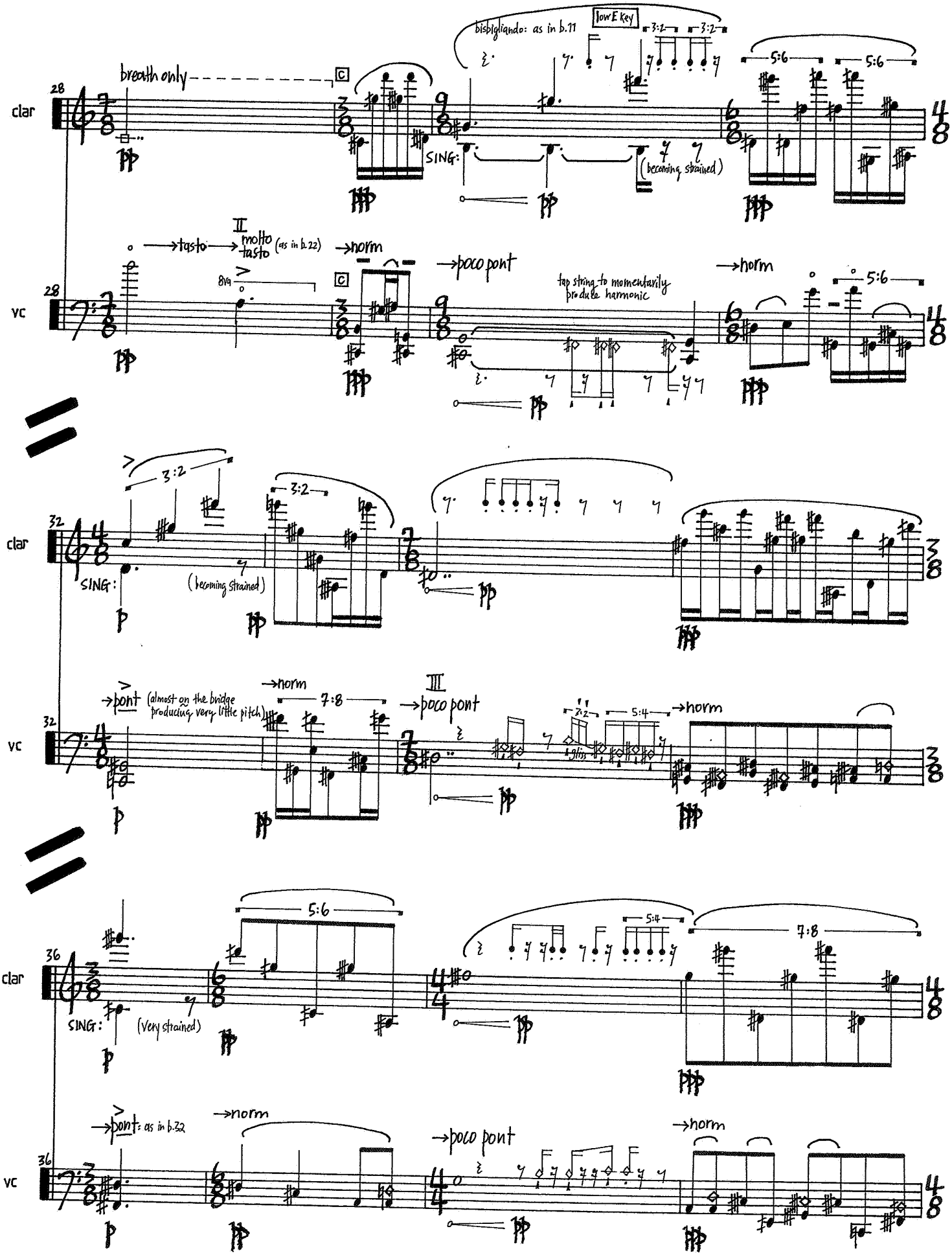
thousands of bundled straw I

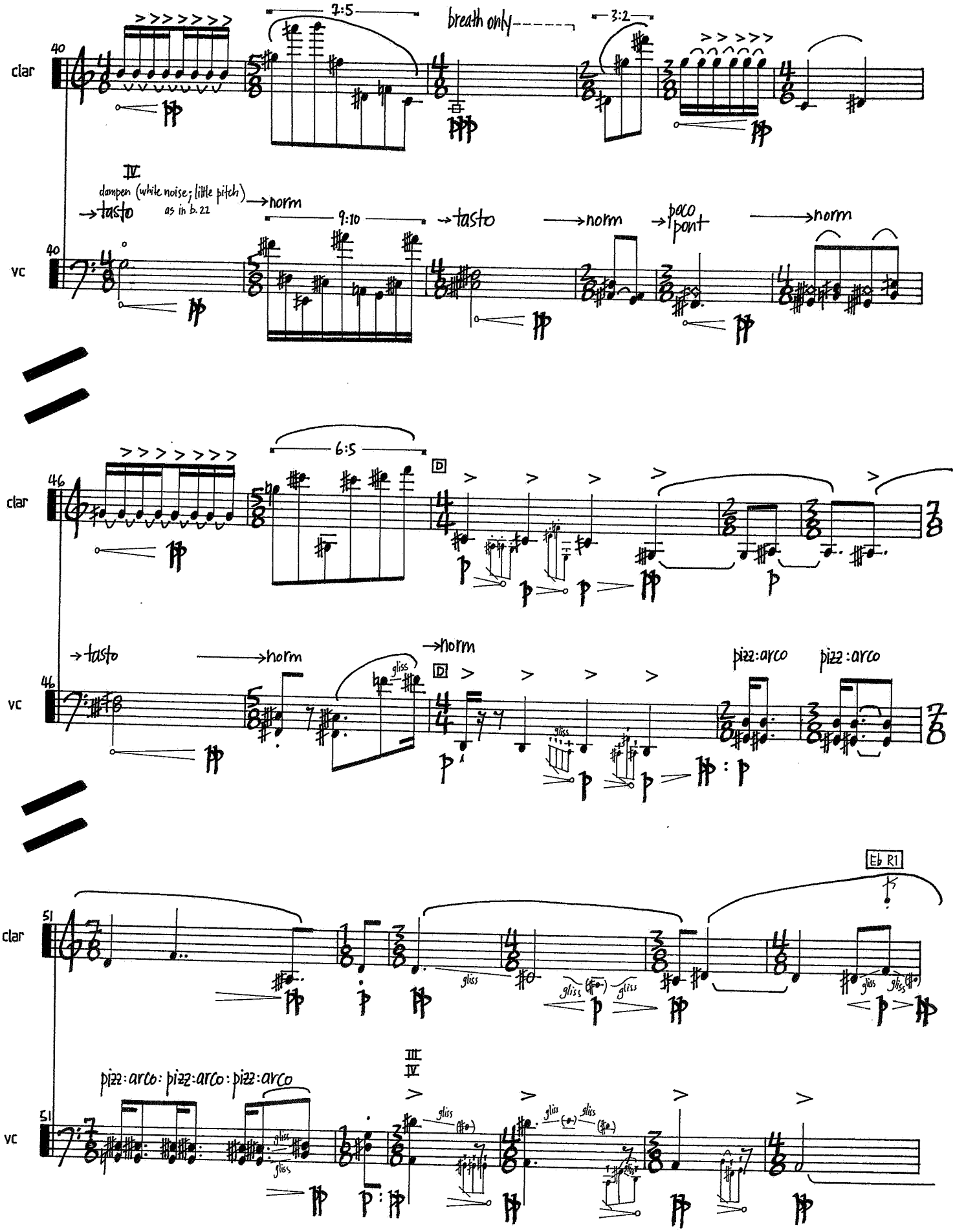
♩ = 96

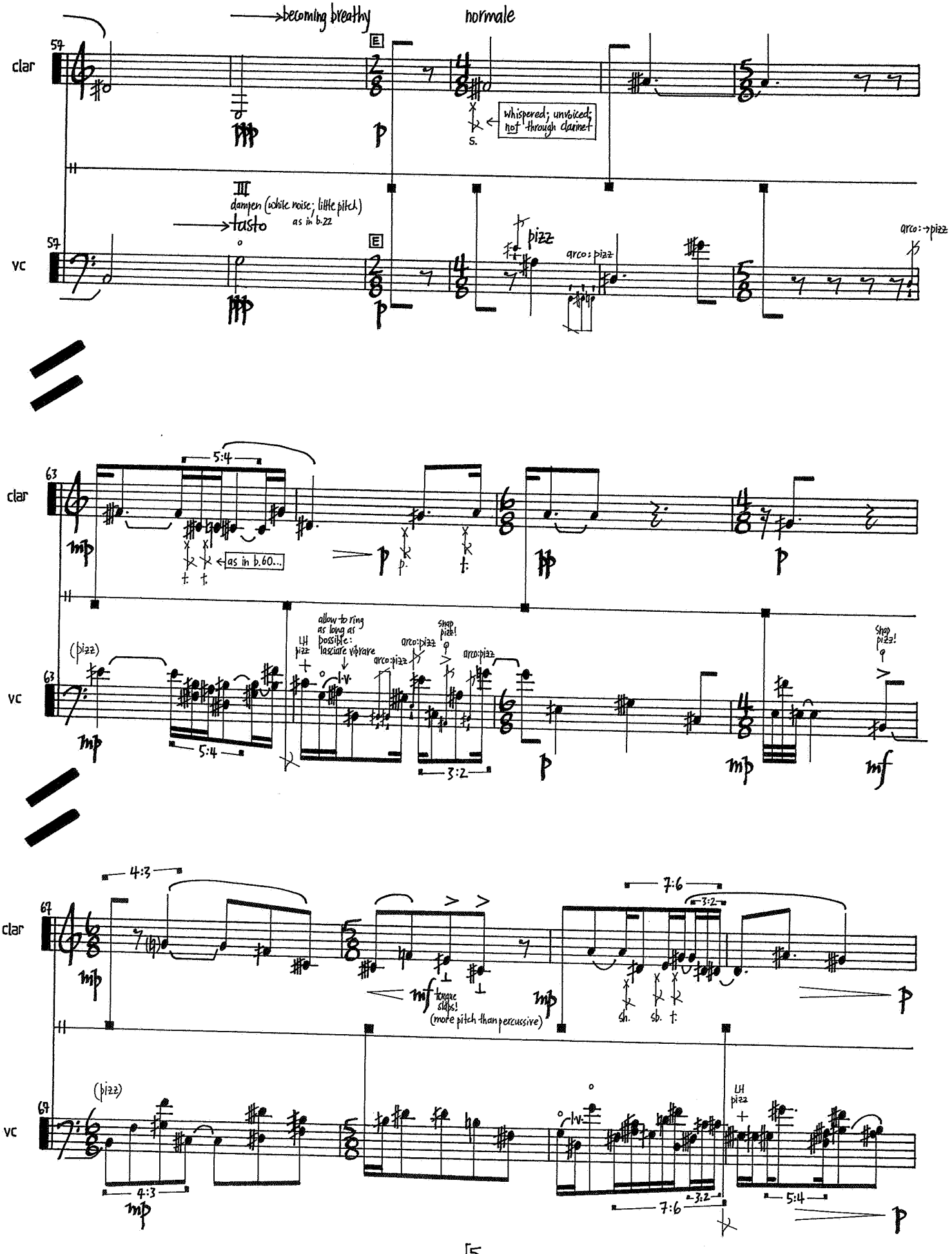


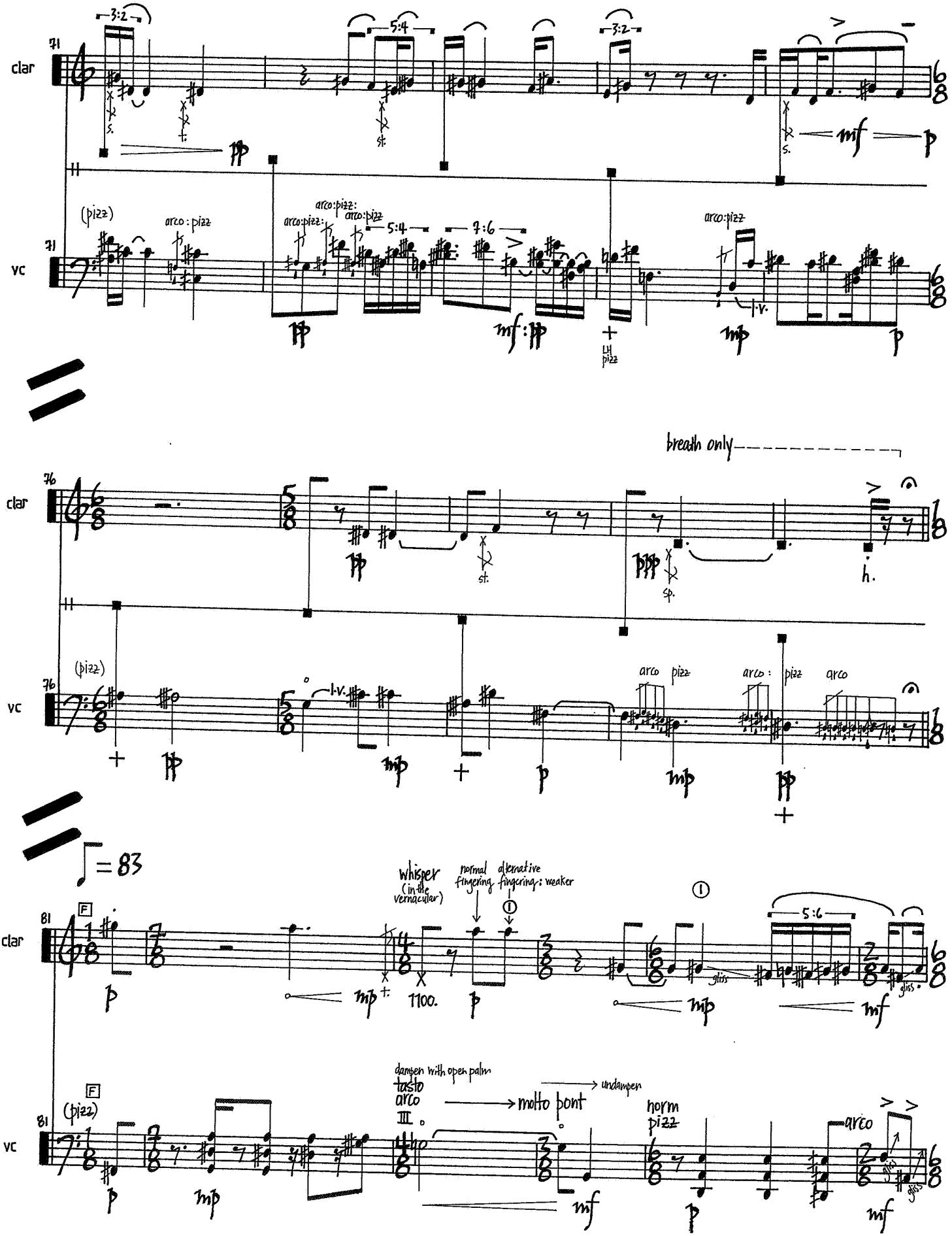


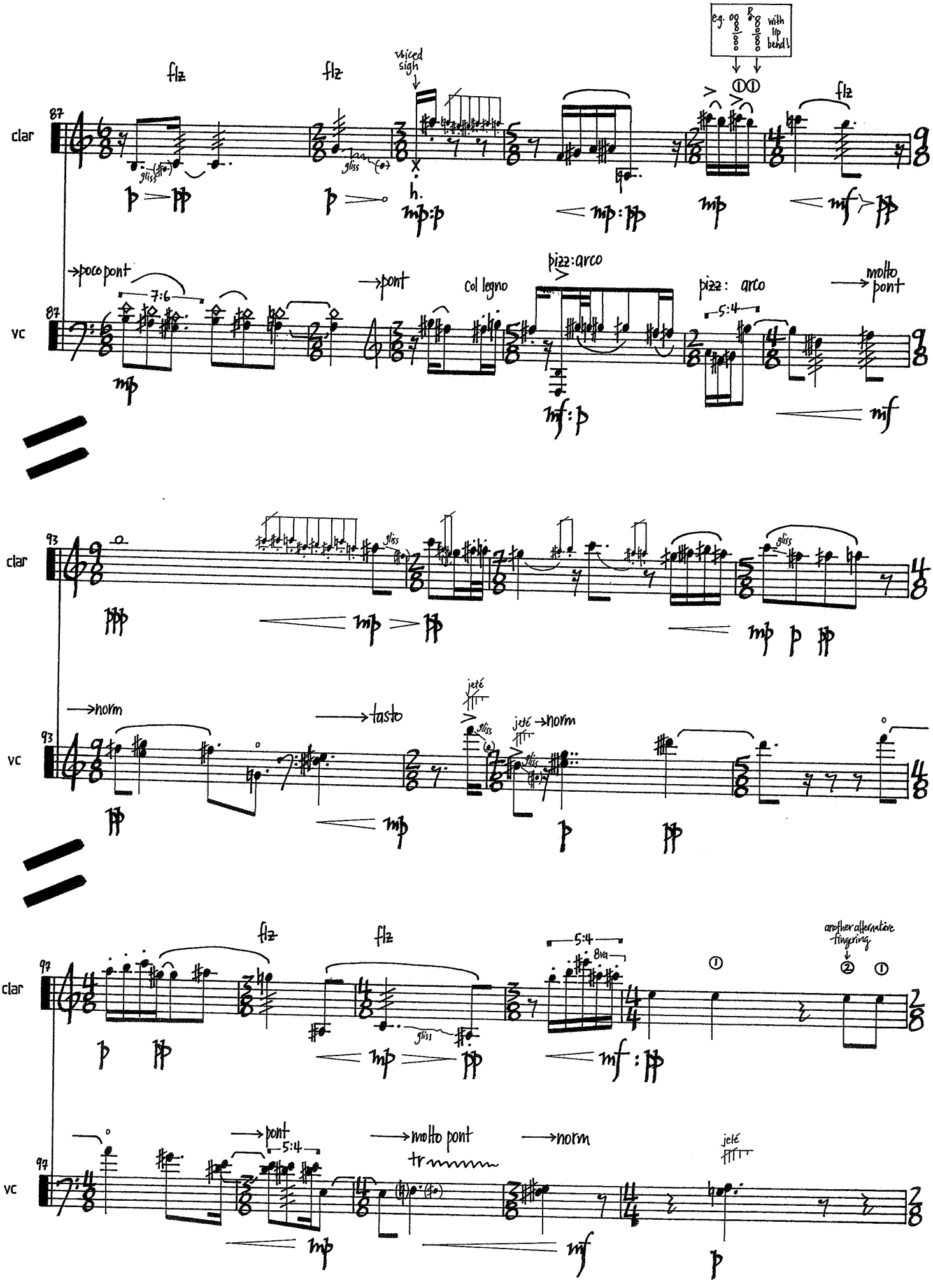

this effect should be achieved using the low E key unless indicated
← bisbigliando: tap keyls (not percussive) momentarily altering timbre, but not pitch →
clar
vc
gliss
tr
B
→norm
→pont
→norm
5:4
→pont
→norm
→tasto
* all pitched vocalisations may also be sung one-fourth lower to accommodate the clarinettist's vocal range
clarinet:
SING: through/with clarinet (sounding pitch)
h.
voiced sigh
3:2
I
→molto tasto
→pont
→tasto
* LH: use open palm to dampen all strings (harmonic pressure)
bow: molto tasto; slow-ish bow to produce white noise; whistle tone with only a vague pitch — not distorted or scratchy


clar
28
breath only
C
bisbigliando: as in b.11
low E key
3:2
3:2
5:6
5:6
SING:
(becoming strained)
vc
28
II
tasto
molto tasto (as in b.22)
norm
8va
C
poco pont
tap string to momentarily produce harmonic
norm
5:6
clar
32
3:2
3:2
SING:
(becoming strained)
vc
32
pont (almost on the bridge producing very little pitch)
norm
7:8
III
poco pont
5:4
norm
clar
36
5:6
5:4
7:8
SING:
(very strained)
vc
36
pont: as in b.22
norm
poco pont
norm

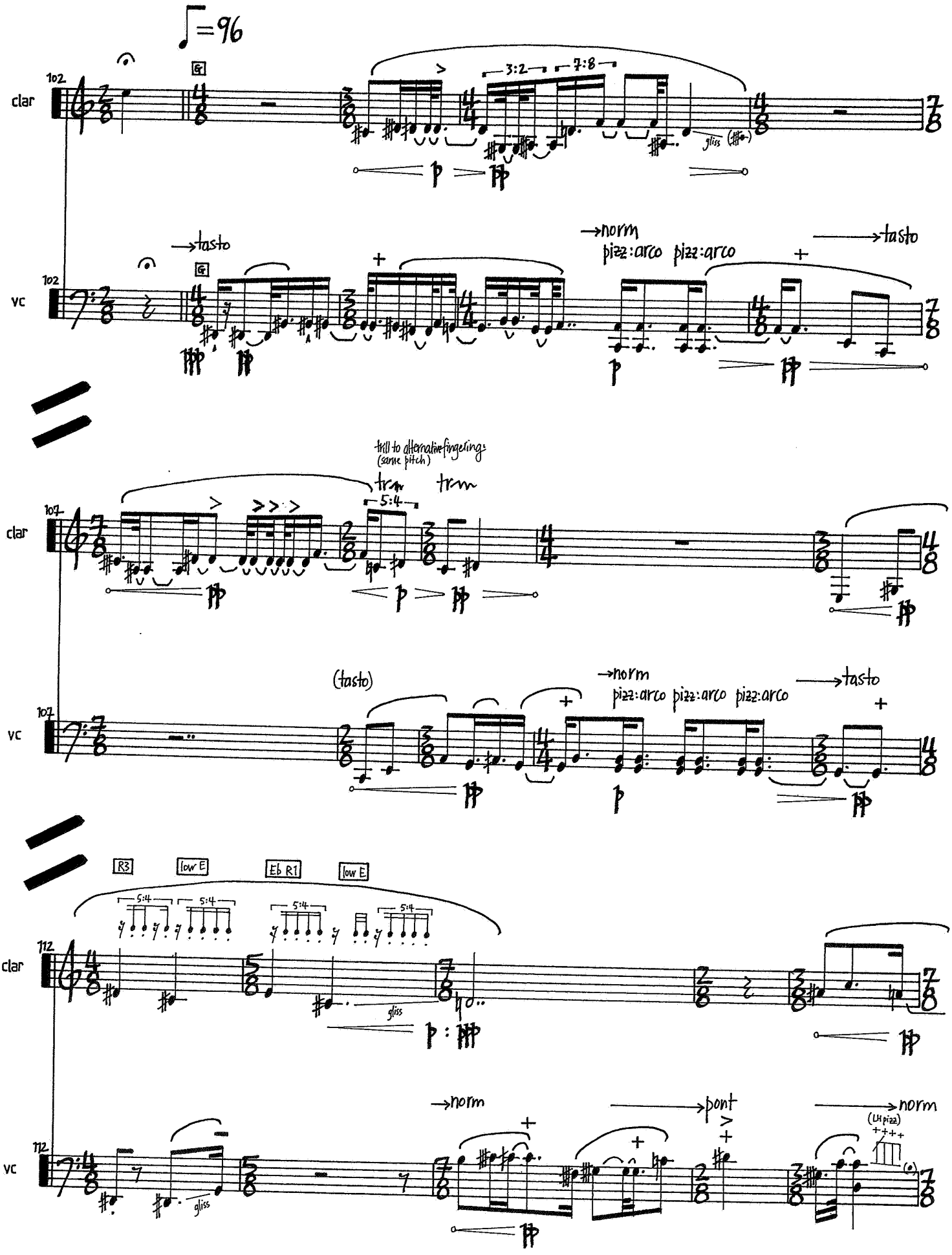

clar
40
7:5
breath only
3:2
IV
dampen (white noise; little pitch)
as in b. 22
→tasto
→norm
vc
40
9:10
→tasto
→norm
→poco pont
→norm
clar
46
6:5
D
vc
46
→tasto
→norm
→norm
gliss
D
pizz:arco
pizz:arco
clar
51
Eb R1
gliss
vc
51
pizz:arco: pizz:arco: pizz:arco
III
IV
gliss

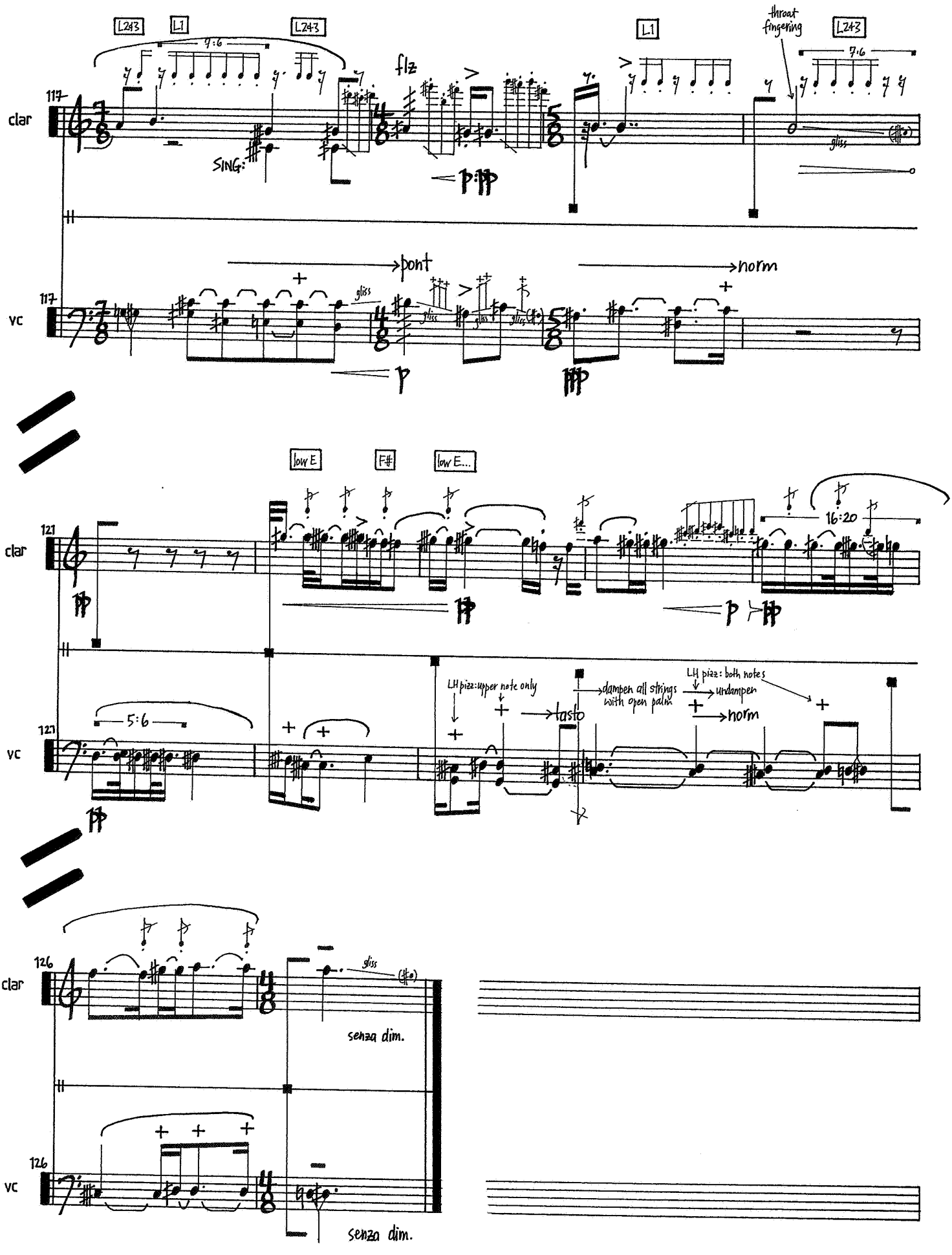

becoming breathy
normale
clar
57
E
whispered; unvoiced; not through clarinet
S.
III
dampen (white noise; little pitch) as in b.22
tasto
vc
57
E
pizz
arco: pizz
arco: pizz
5:4
clar
63
as in b.60...
(pizz)
vc
63
LH pizz
allow to ring as long as possible: lasciare vibrare
l.v.
arco: pizz
arco: pizz
snap pizz!
arco: pizz
snap pizz!
5:4
3:2
4:3
clar
67
tongue slaps! (more pitch than percussive)
7:6
3:2
Sh.
Sb.
(pizz)
vc
69
LH pizz
l.v.
4:3
3:2
7:6
5:4


clar
vc
(pizz)
arco : pizz
arco:pizz:
arco:pizz:
arco:pizz
arco:pizz
breath only
arco pizz
arco : pizz
arco
♩ = 83
whisper (in the vernacular)
normal fingering
alternative fingering: weaker
gliss
dampen with open palm
tasto
arco
molto pont
undampen
norm
pizz
arco



e.g. with lip bend!
flz
voiced sigh
clar
vc
→poco pont
7:6
→pont
col legno
pizz: arco
pizz: arco
5:4
→molto pont
→norm
→tasto
jeté
→norm
8va
another alternative fingering
tr


♩=96
102
clar
vc
3:2
7:8
gliss
→tasto
→norm
pizz:arco pizz:arco
107
trill to alternative fingering (same pitch)
5:4
(tasto)
112
R3
low E
Eb R1
low E
(LH pizz)


L243
L1
L243
L1
throat fingering
L243
7:6
7:6
117
clar
flz
SING:
gliss
117
vc
pont
norm
gliss
low E
F#
low E...
121
clar
16:20
121
vc
5:6
LH pizz: upper note only
tasto
dampen all strings with open palm
LH pizz: both notes
unclamper
norm
126
clar
gliss
senza dim.
126
vc
senza dim.

thousands of bundled straw II

for bass recorder, oboe, trumpet in C, violin & percussion

composed at the request of Tosiya Suzuki
for performance at the 2nd International Recorder Festival, Amsterdam, July 1998

My thanks goes also to Peter Humble for his irrepressible enthusiasm and percussion research;
and to Natasha Anderson for her support and advice regarding recorders.

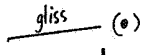
duration: approximately five minutes

thousands of bundled straw II

notes

grace notes to be performed as fast as possible anticipating to following beat

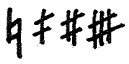
glissandi should be even and continuous throughout unless indicated



glissando approximately to but not beyond the pitch in parentheses

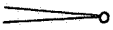
glissando to exactly the pitch of the grace note

glissando in the direction of the arrow with the pitch destination at the performer's discretion



quarter tones

dal niente



al niente

flutter tongue

whispered to imitate the sound of the sandpaper in the percussion part

bass recorder

sounds one octave higher

to be performed without *vibrato*

∇ *spiccato*: short and breathy

T attack to be tongued sharply and breathily

oboe

sounds at written pitch

trumpet in C

sounds at written pitch

both a normal mute and a Harmon (or buzz) mute are required

violin

to be performed without *vibrato* unless indicated

——→ **pont** bow near the bridge to produce a glassy tone with harmonics ringing out

→ **molto pont** bow on or very near the bridge to produce a harsh, distorted tone

——→ **tasto** bow near the fingerboard to produce a slightly muted, thinner tone

——→ **norm** return to the normal bowing position

natural harmonics

artificial harmonics: finger at the notehead and touch the string one fourth above (indicated by the diamond), sounding two octaves higher

percussion

soft yarn mallets and medium rubber mallets are required

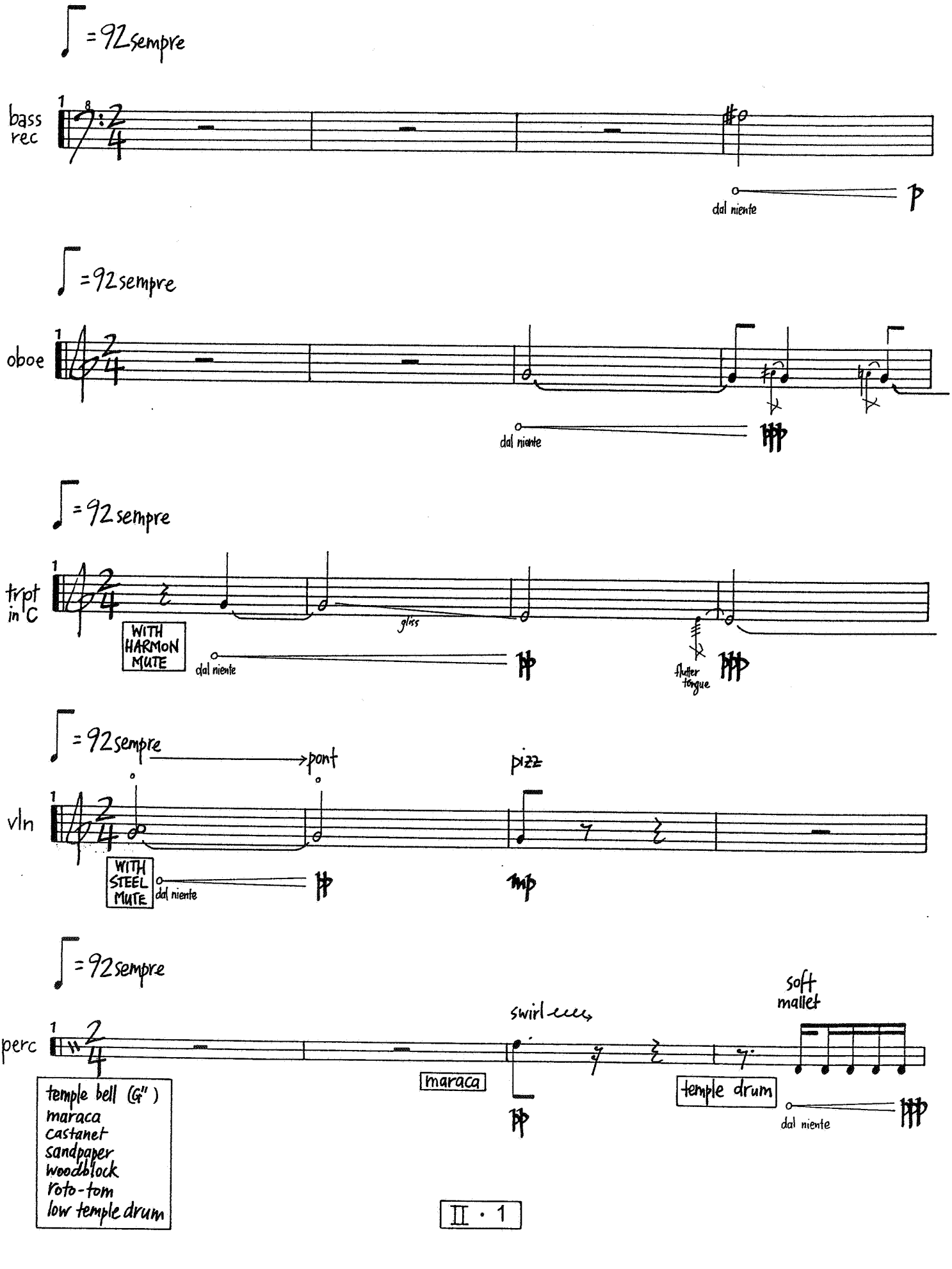
the precise nature of the particular percussion instruments to be used is at the performer's discretion, with the following notes to act as guide:

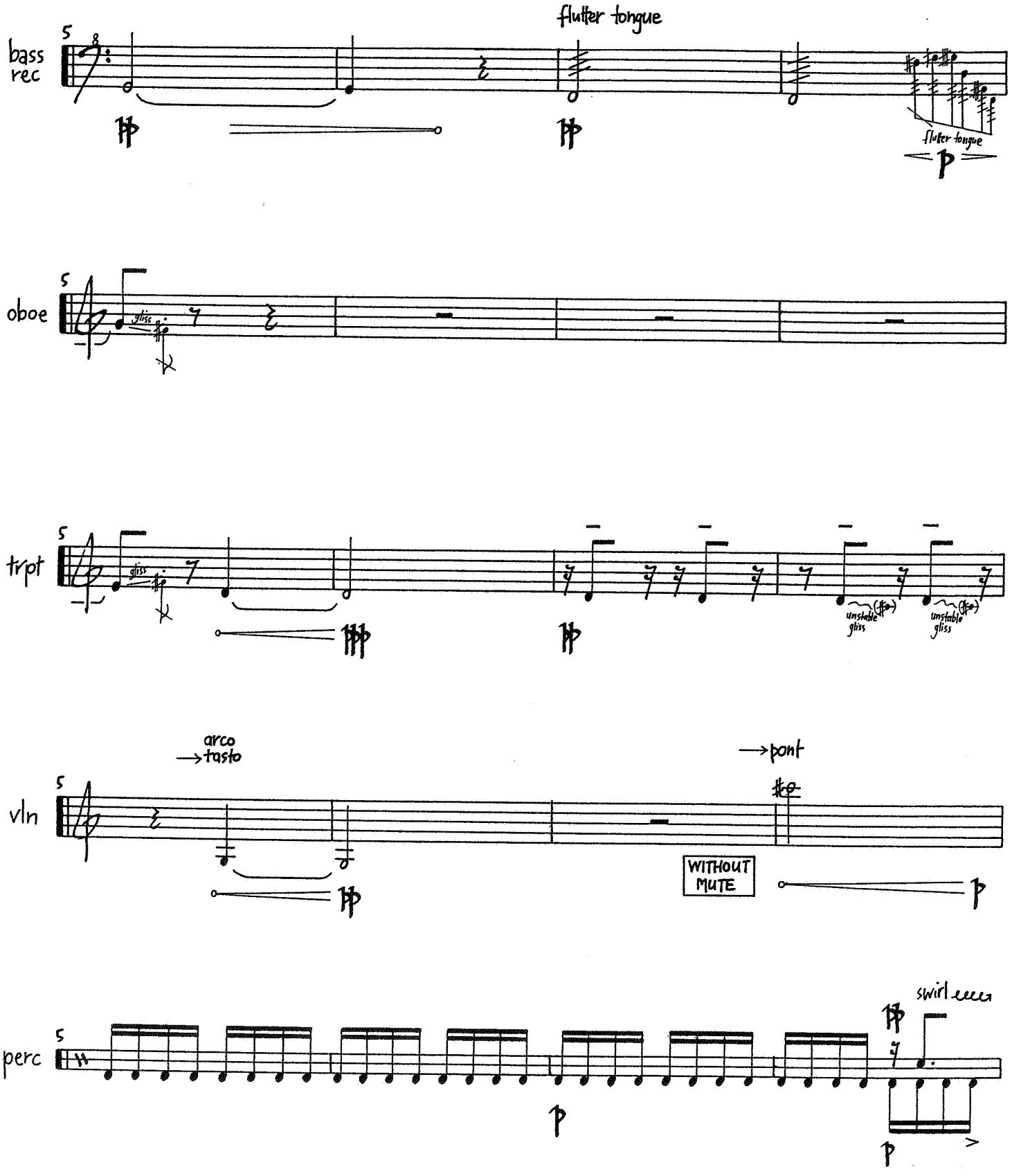
temple bell, as found in Japanese Shinto shrines, should ideally be pitched at G''; a high pitched bell, or (in desperate cases) a glockenspiel, can substitute if absolutely necessary

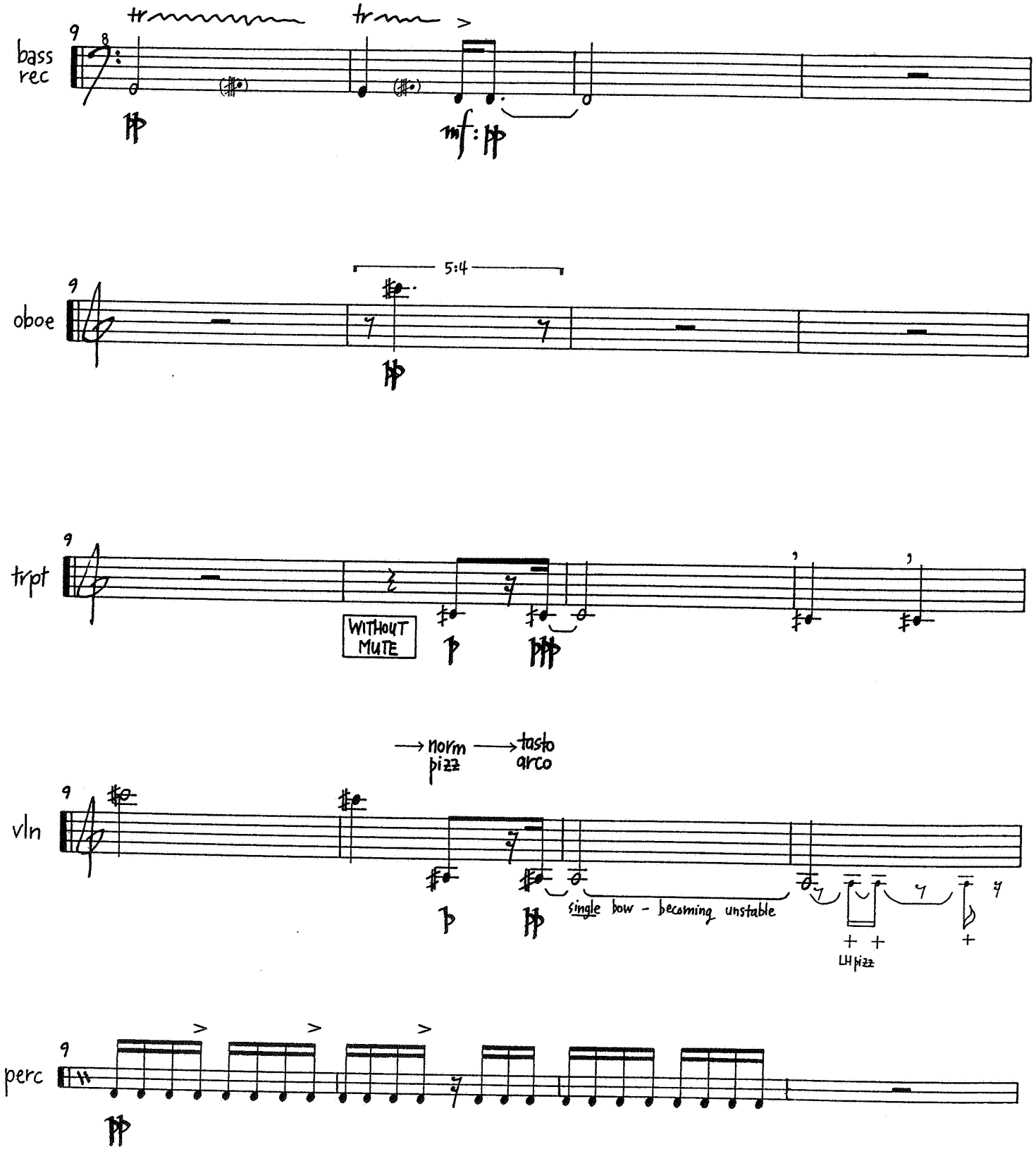
sandpaper: should be of a very coarse grain, two pieces about 20-30cm square, one mounted - to be played either scraping one piece on the other in a circular motion (fast or slow as indicated); or by scraping the wooden end of a mallet across the mounted piece of sandpaper - if convenient, the sandpaper should be obscured from the view of the audience

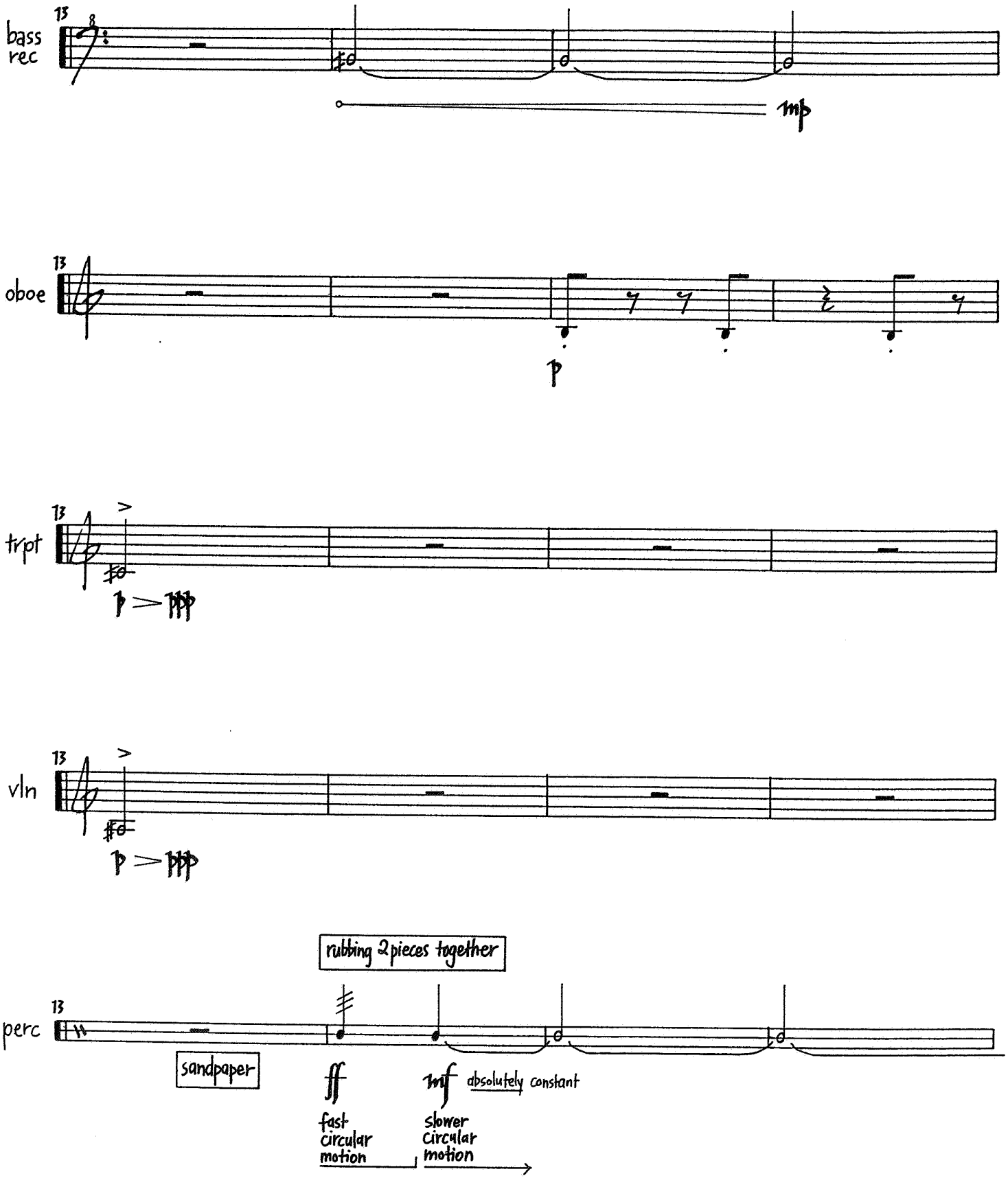
roto-tom should be of medium pitch, raised or lowered as indicated by arrows above the stave

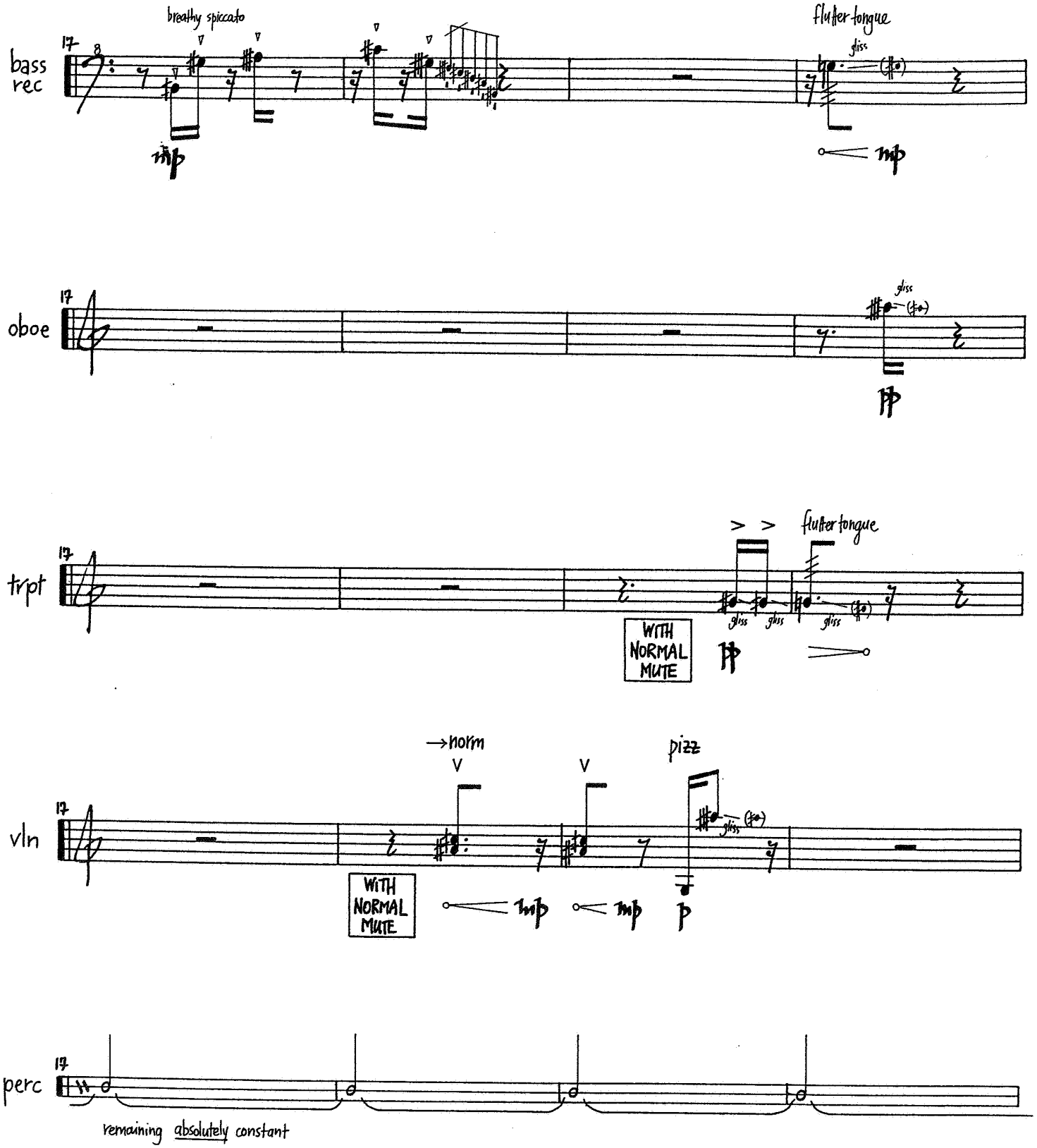
thousands of bundled straw II

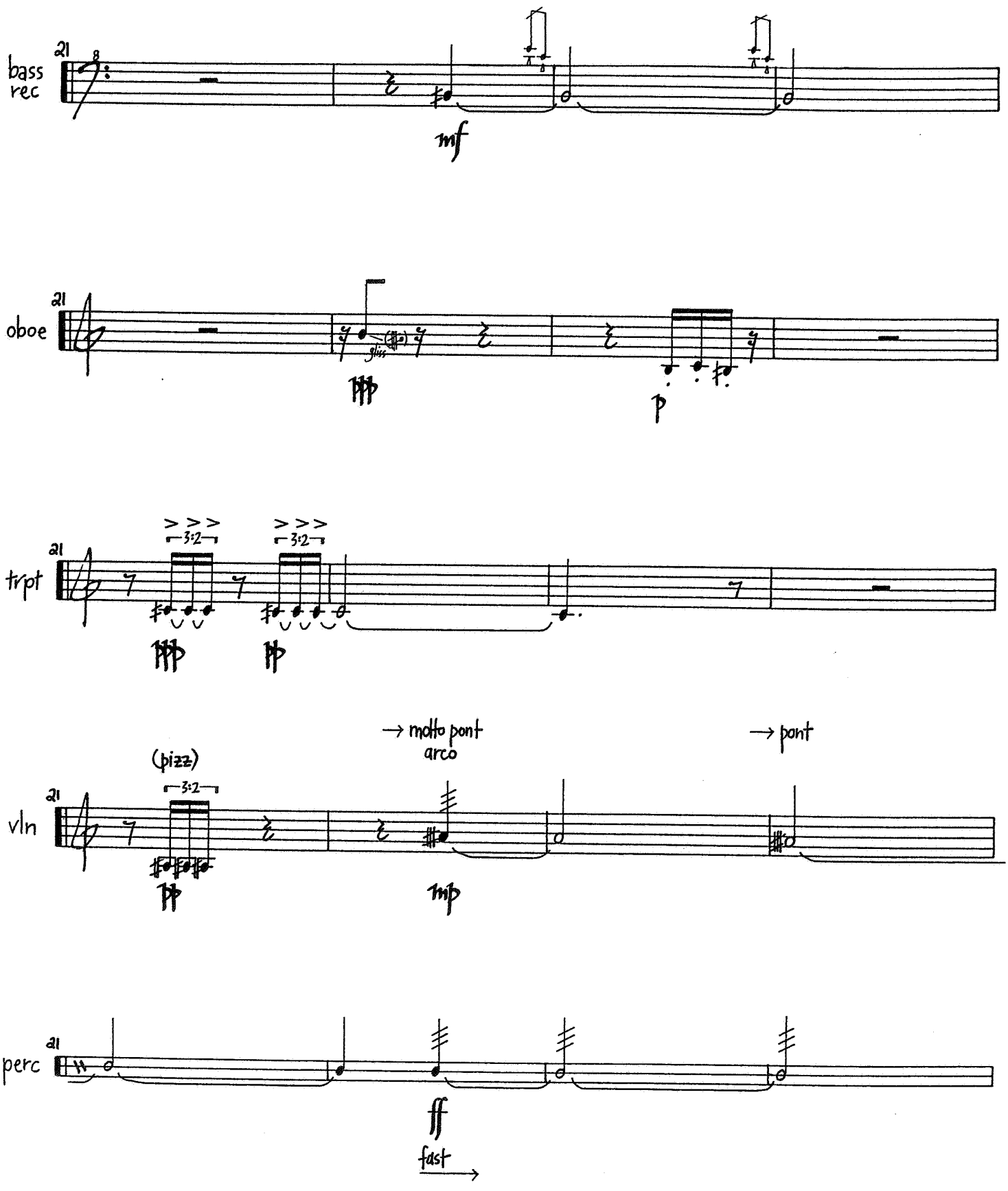


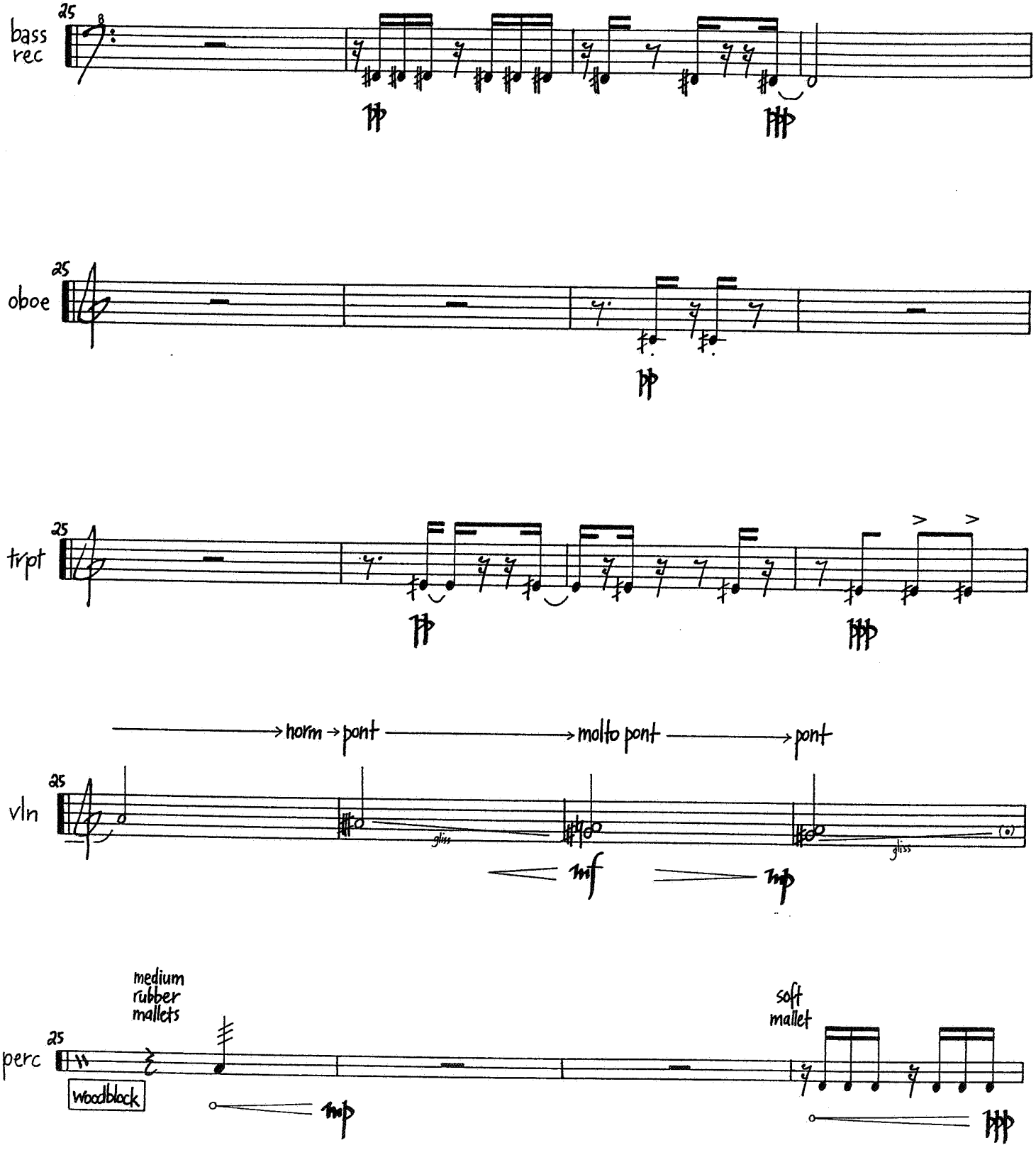

bass rec
flutter tongue
flutter tongue
oboe
gliss
trpt
gliss
unstable gliss
unstable gliss
vln
arco
→tasto
→pont
WITHOUT MUTE
perc
swirl

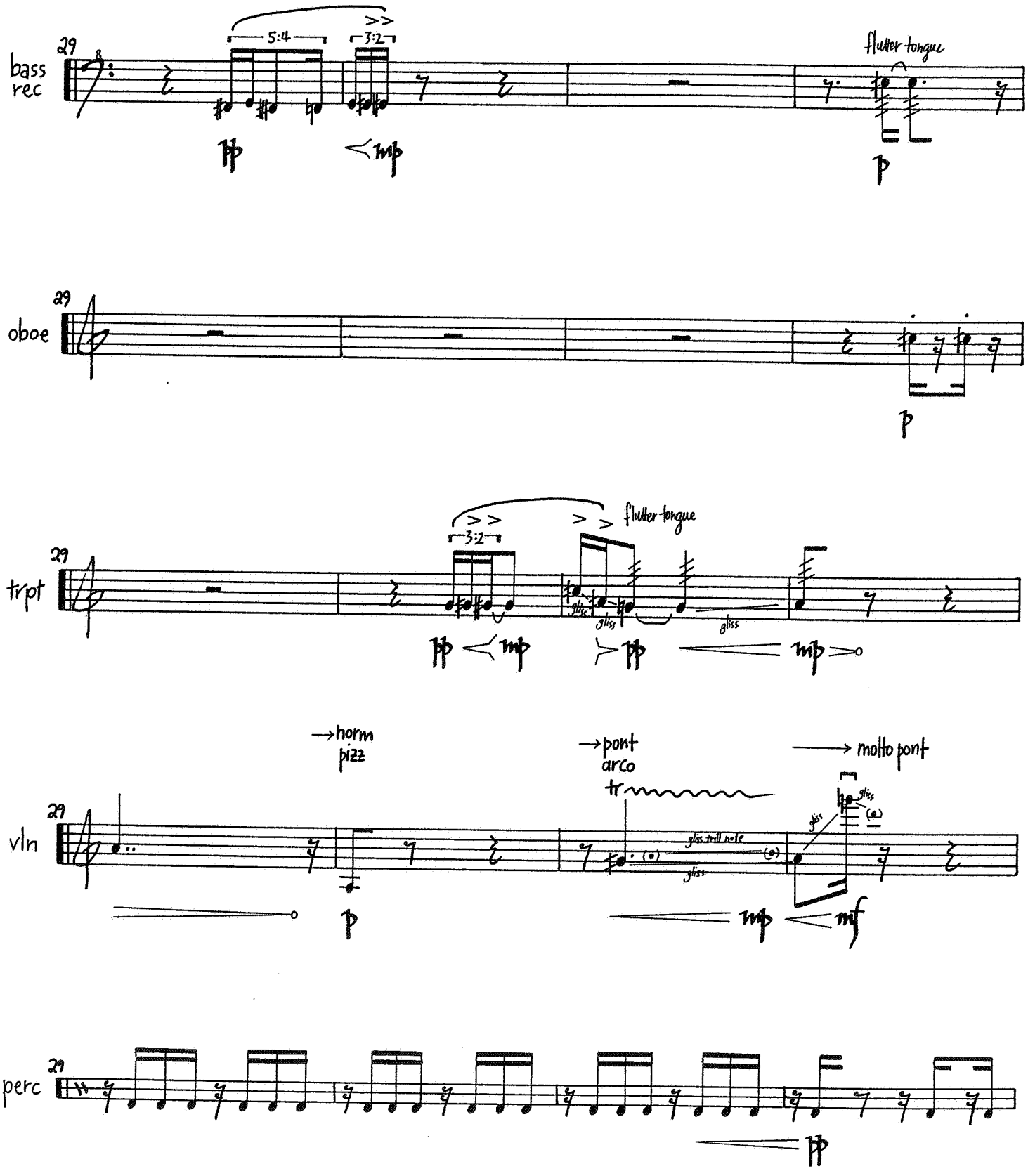

bass rec
tr
tr
mf
oboe
5:4
tript
WITHOUT MUTE
vln
norm pizz
tasto arco
single bow - becoming unstable
LH pizz
perc

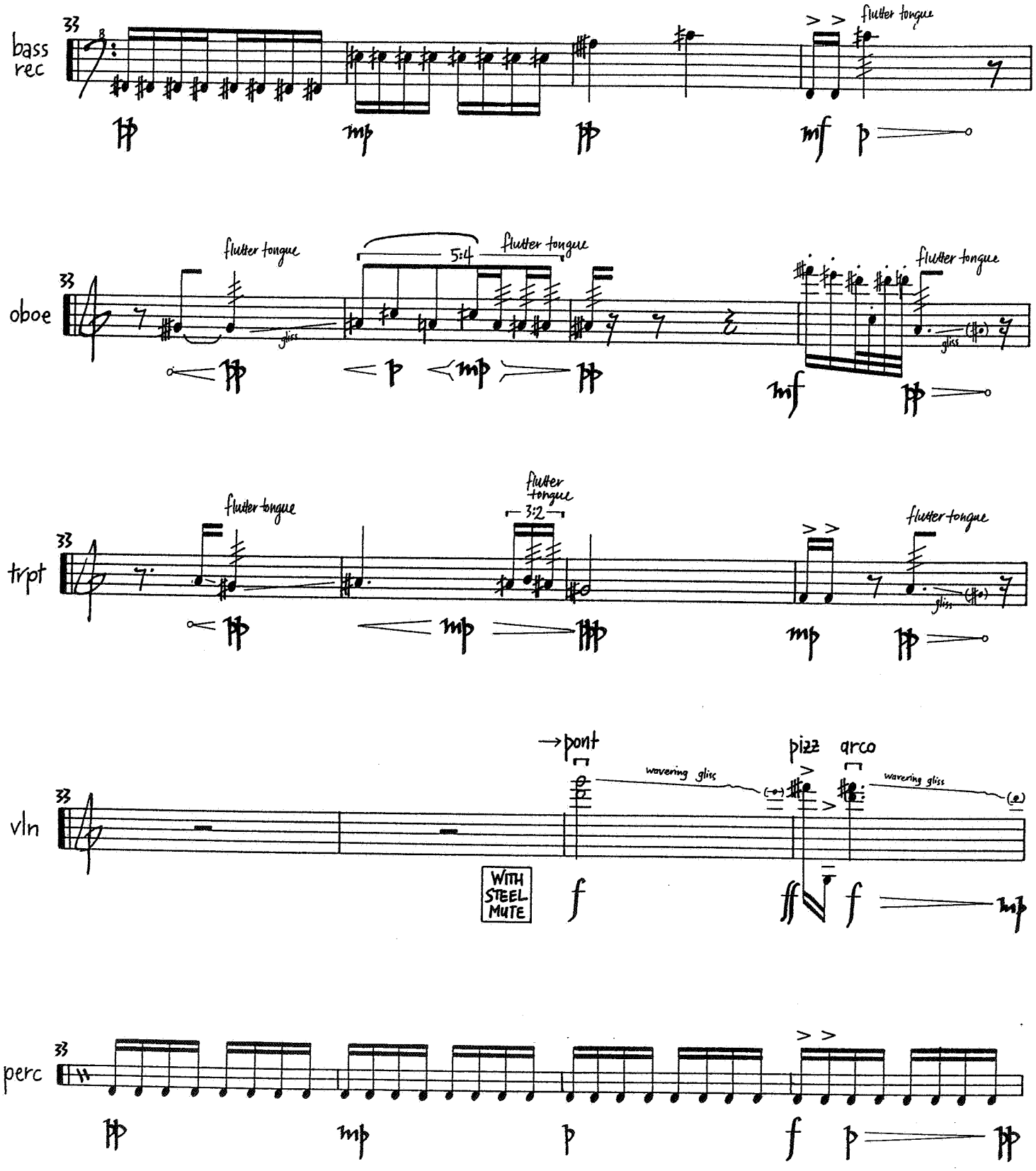

13
bass rec
mp
13
oboe
p
13
trpt
p > ppp
13
vln
p > ppp
rubbing 2 pieces together
13
perc
sandpaper
ff
fast circular motion
mf absolutely constant
slower circular motion

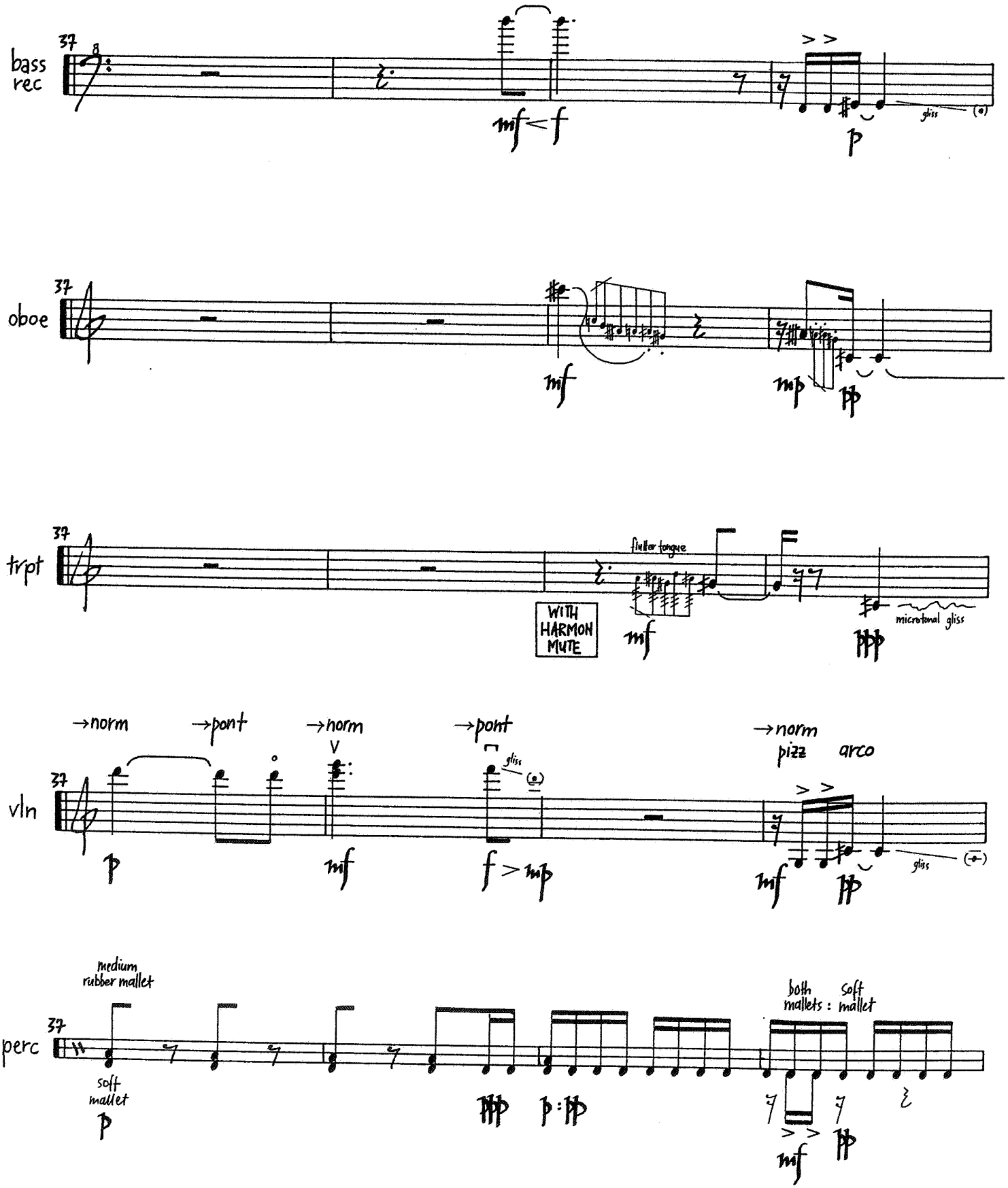

bass rec
17
breathy spiccato
flutter-tongue
gliss
mp
oboe
pp
trpt
WITH NORMAL MUTE
pp
vln
→norm
pizz
WITH NORMAL MUTE
mp
mp
p
perc
remaining absolutely constant

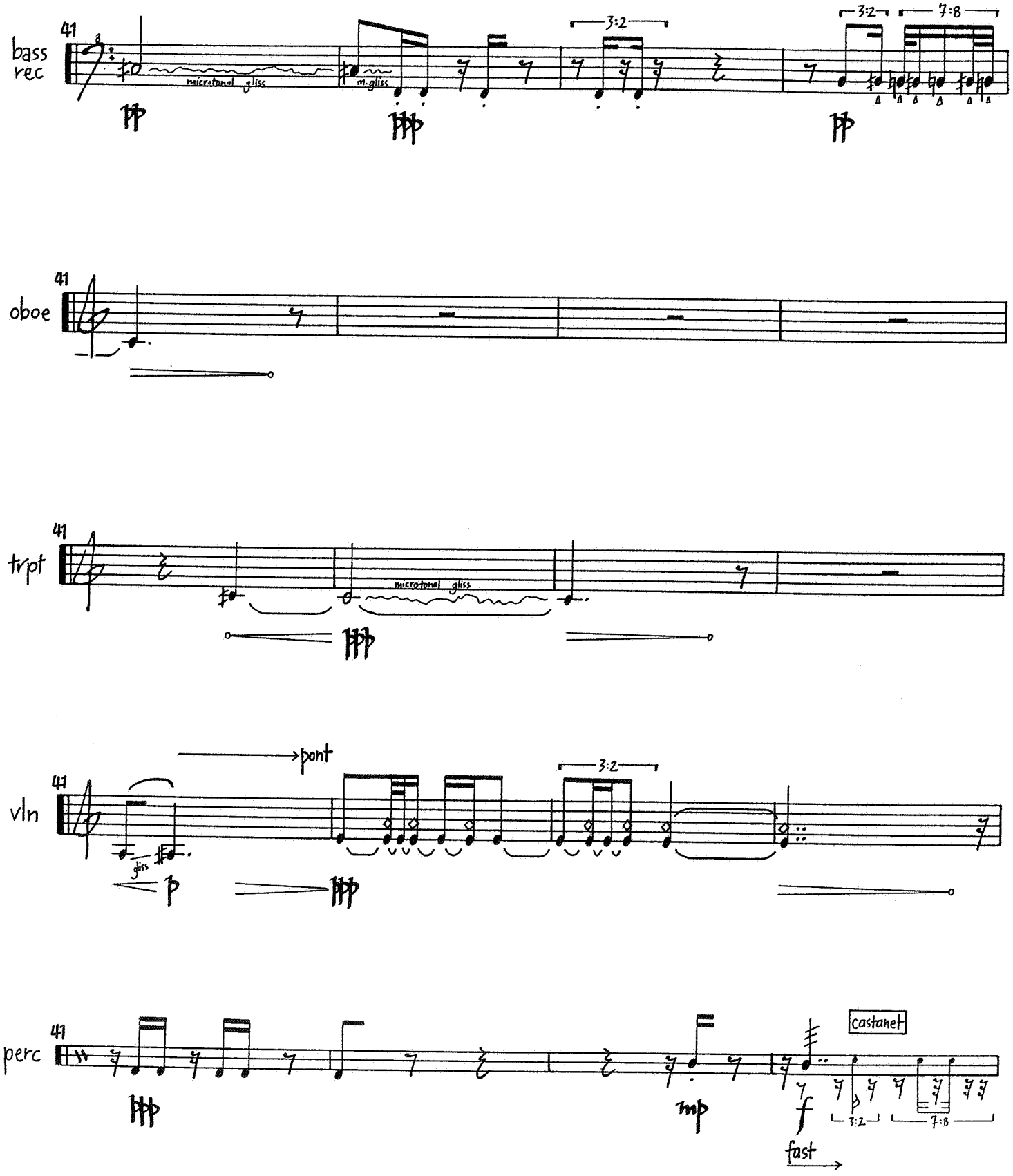

21
bass rec
mf
21
oboe
gliss.
ppp
p
21
trpt
3:2
3:2
ppp
pp
21
vln
(pizz)
3:2
pp
→ molto pont
arco
mp
→ pont
21
perc
ff
fast

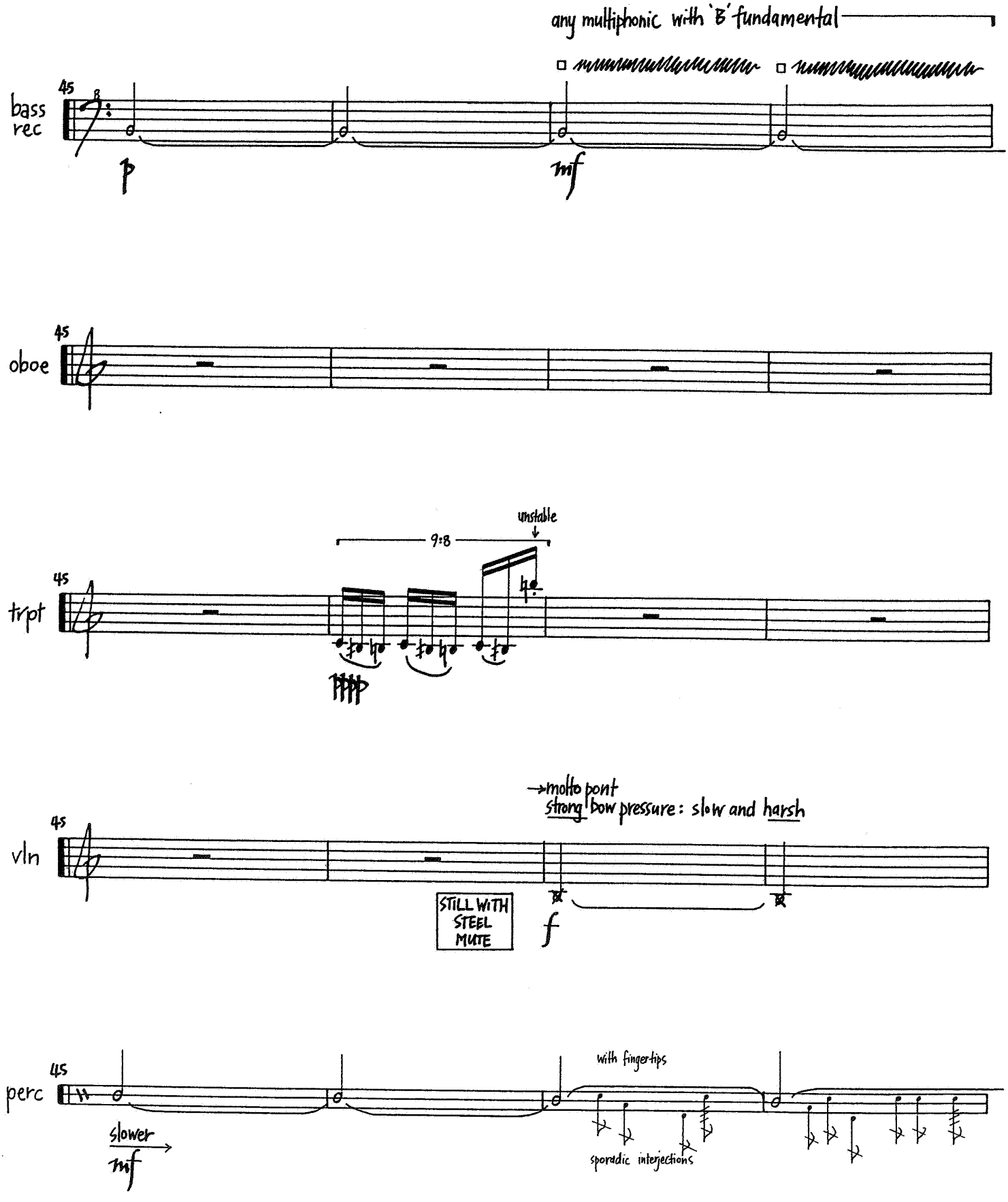

25
bass rec
pp
ppp
25
oboe
pp
25
tript
pp
ppp
→ norm → pont
→ molto pont
→ pont
25
vln
gliss.
mf
mp
gliss.
medium rubber mallets
soft mallet
25
perc
woodblock
mp
ppp

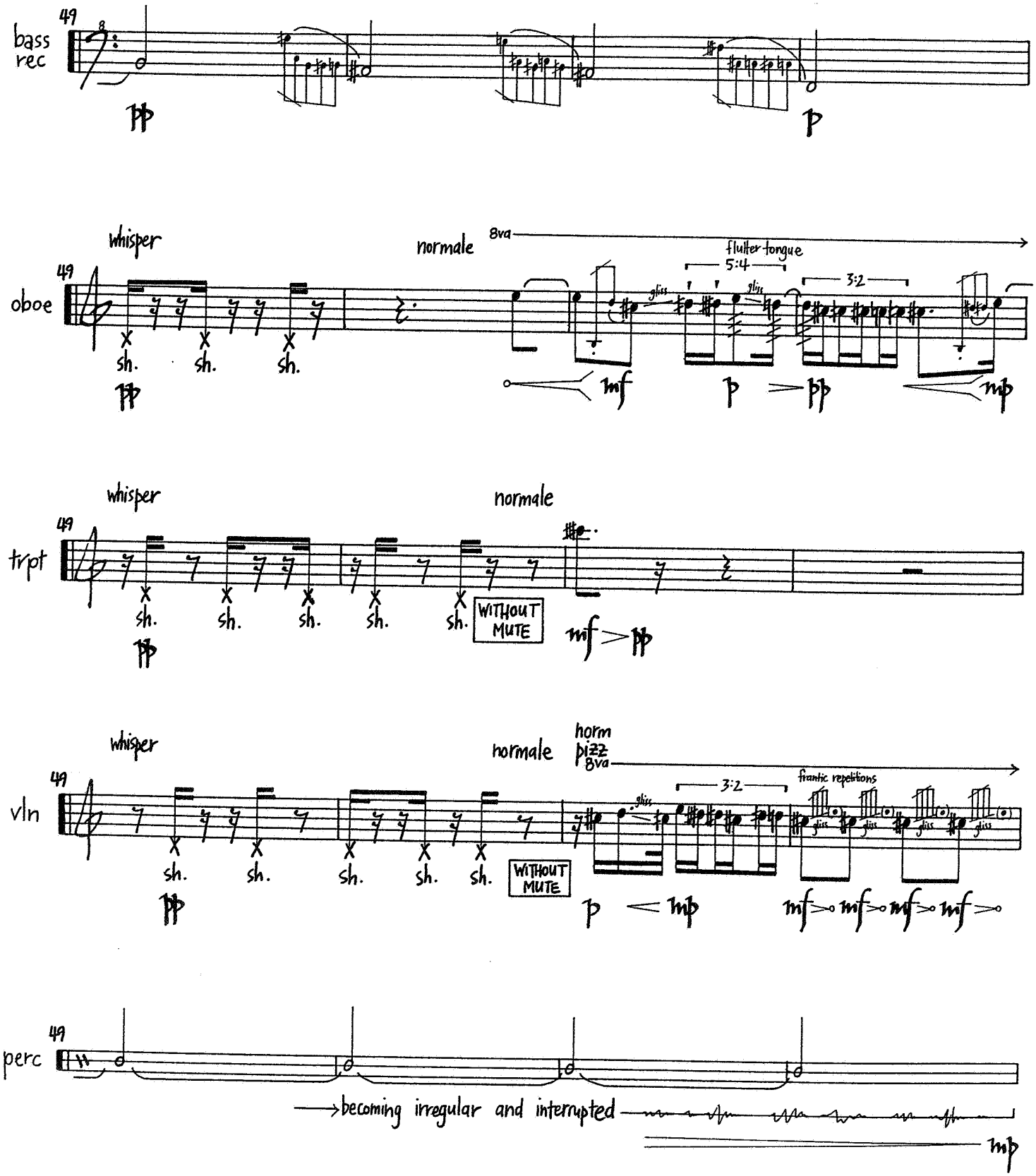

29
bass rec
5:4
3:2
flutter-tongue
pp
mp
p
29
oboe
p
29
trpt
3:2
flutter-tongue
gliss
pp
mp
29
vln
→horn
pizz
→pont
arco
tr
→ molto pont
gliss trill note
gliss
mp
mf
29
perc
pp

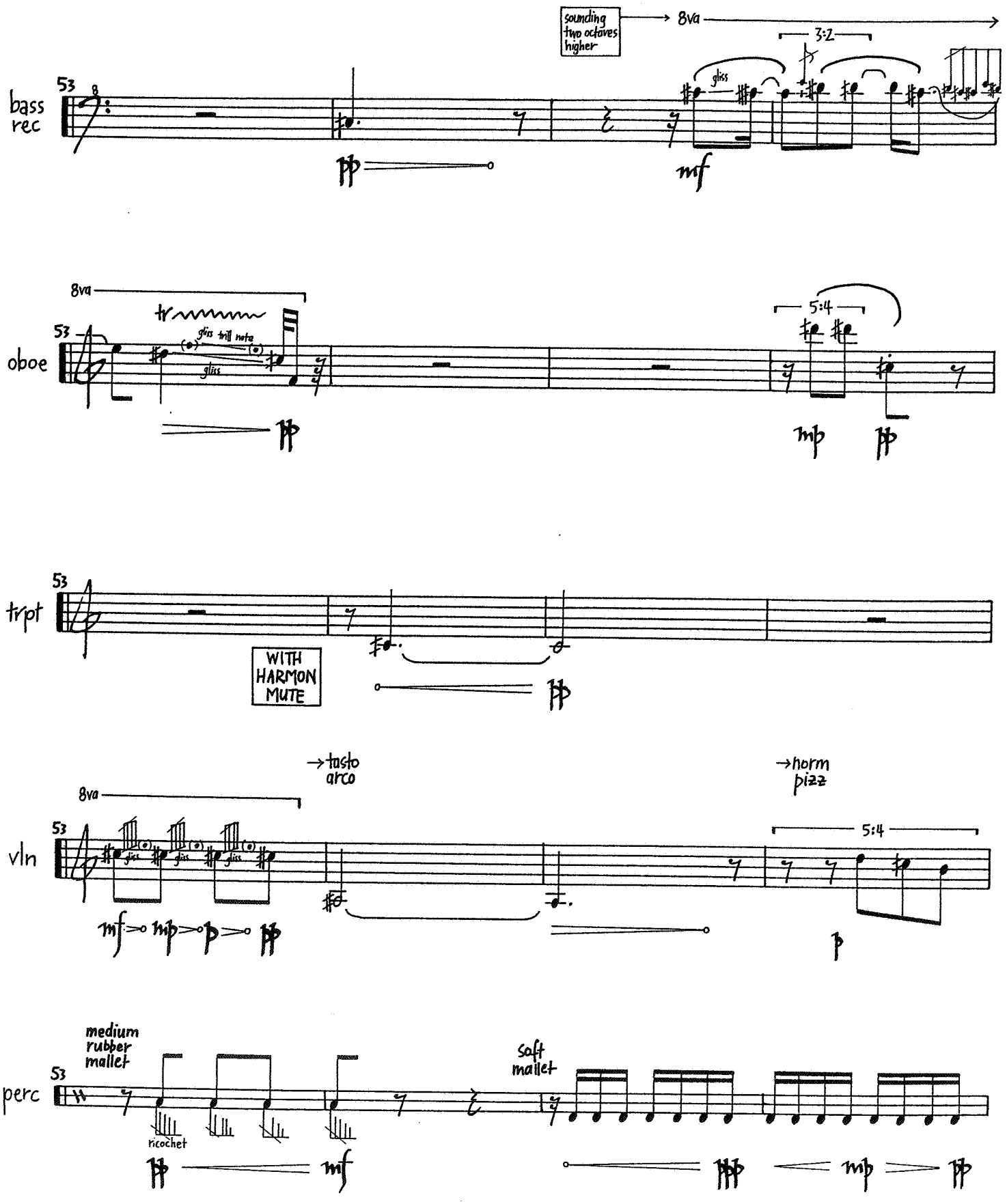

bass rec
flutter tongue
oboe
flutter tongue
5:4
flutter tongue
flutter tongue
trpt
flutter tongue
flutter tongue
3:2
flutter tongue
vln
→pont
wavering gliss
pizz
arco
wavering gliss
WITH STEEL MUTE
perc

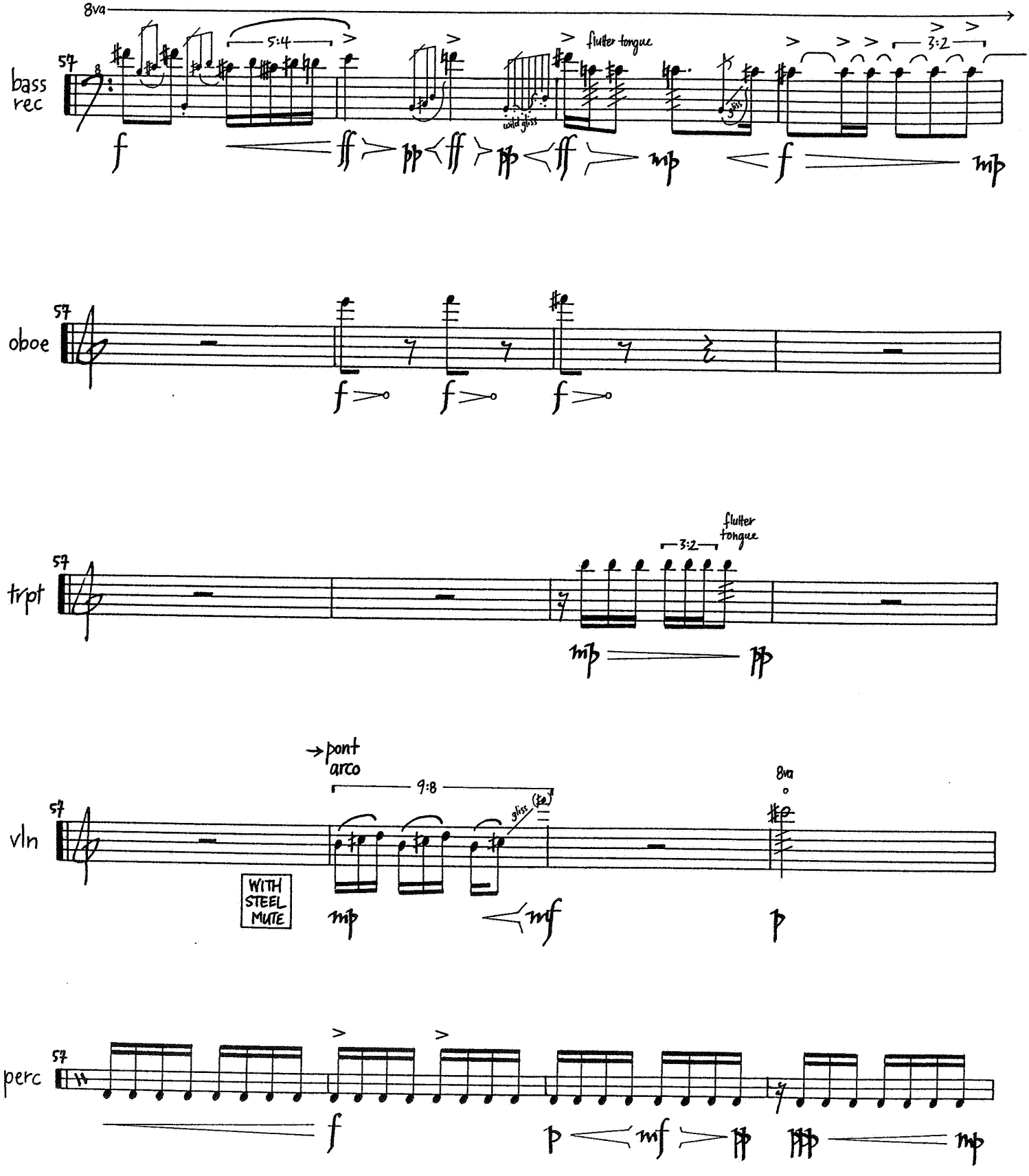

bass rec
37
mf < f
p
gliss
oboe
37
mf
mp
trpt
37
flutter tongue
WITH HARMON MUTE
mf
microtonal gliss
vln
37
→norm
→pont
→norm
V
→pont
gliss
→norm
pizz
arco
p
mf
f > mp
mf
gliss
perc
37
medium rubber mallet
soft mallet
p
both mallets : Soft mallet
mf

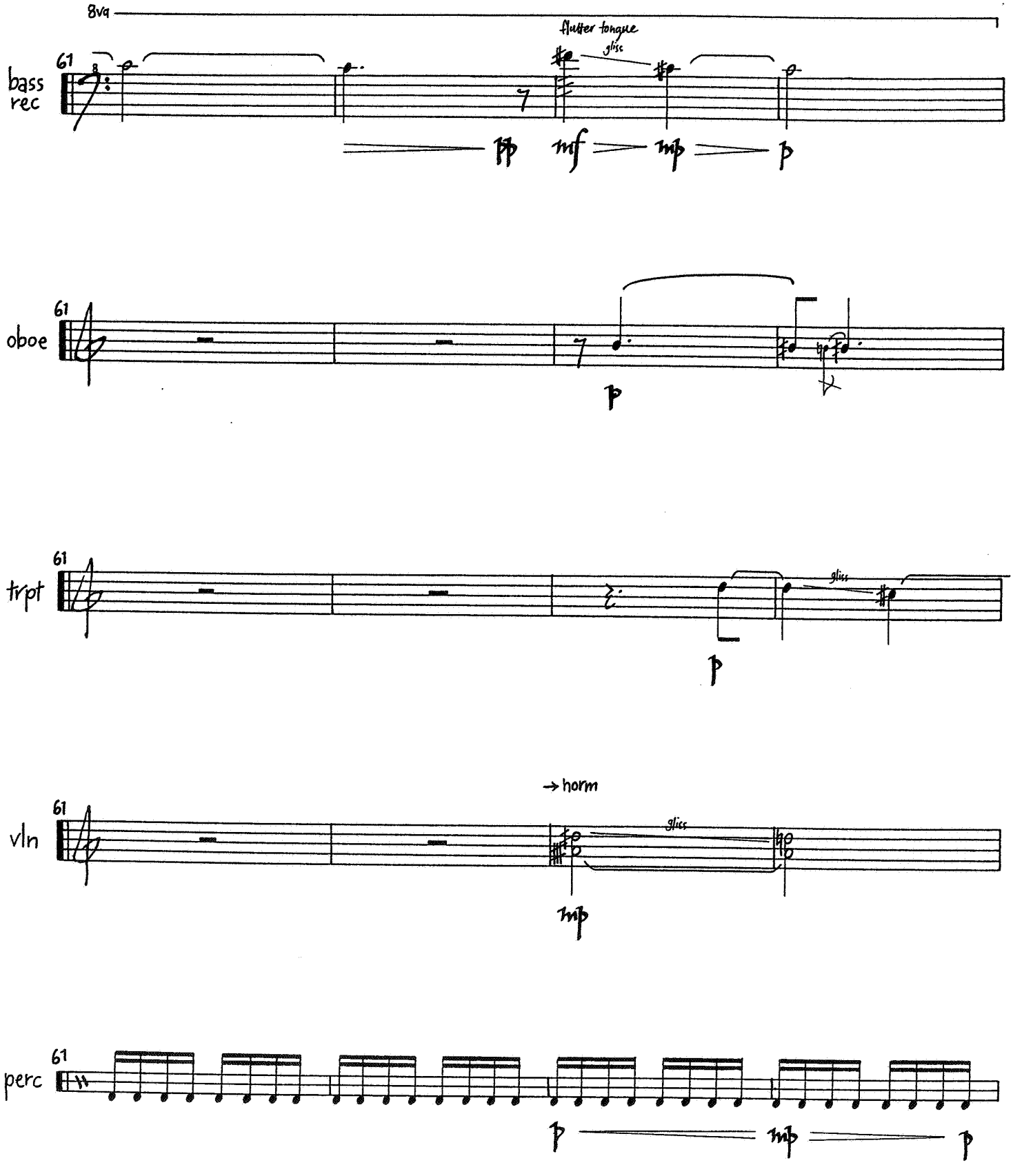

bass rec
41
micratonal gliss
m.gliss
3:2
3:2
7:8
oboe
41
trpt
41
micratonal gliss
vln
41
pont
gliss
3:2
perc
41
castanet
mp
f
fast
3:2
7:8

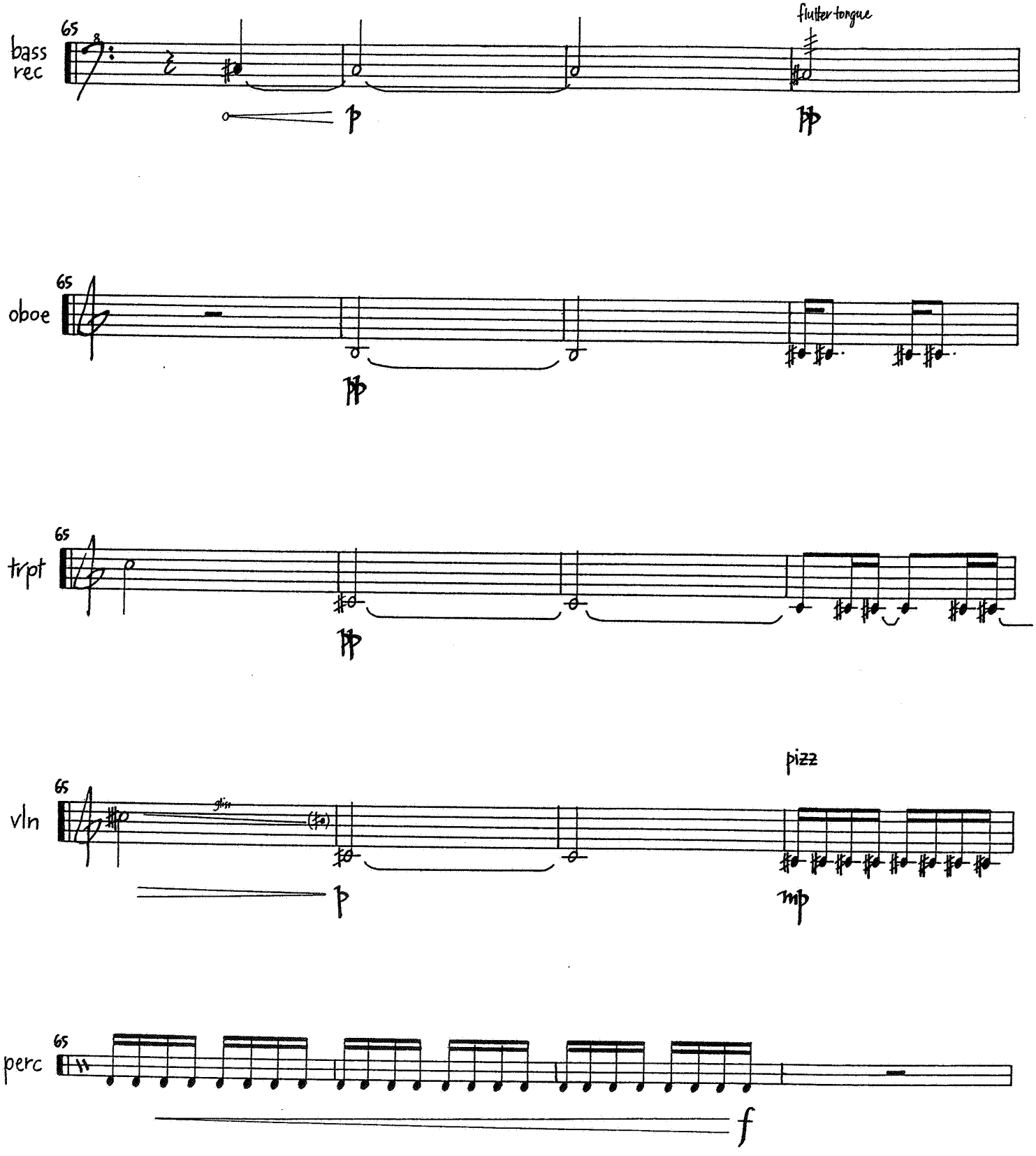

any multiphonic with 'B' fundamental
45
bass rec
p
mf
45
oboe
45
trpt
unstable
9:8
45
vln
→molto pont
strong bow pressure: slow and harsh
STILL WITH STEEL MUTE
f
45
perc
slower
mf
with fingertips
sporadic interjections

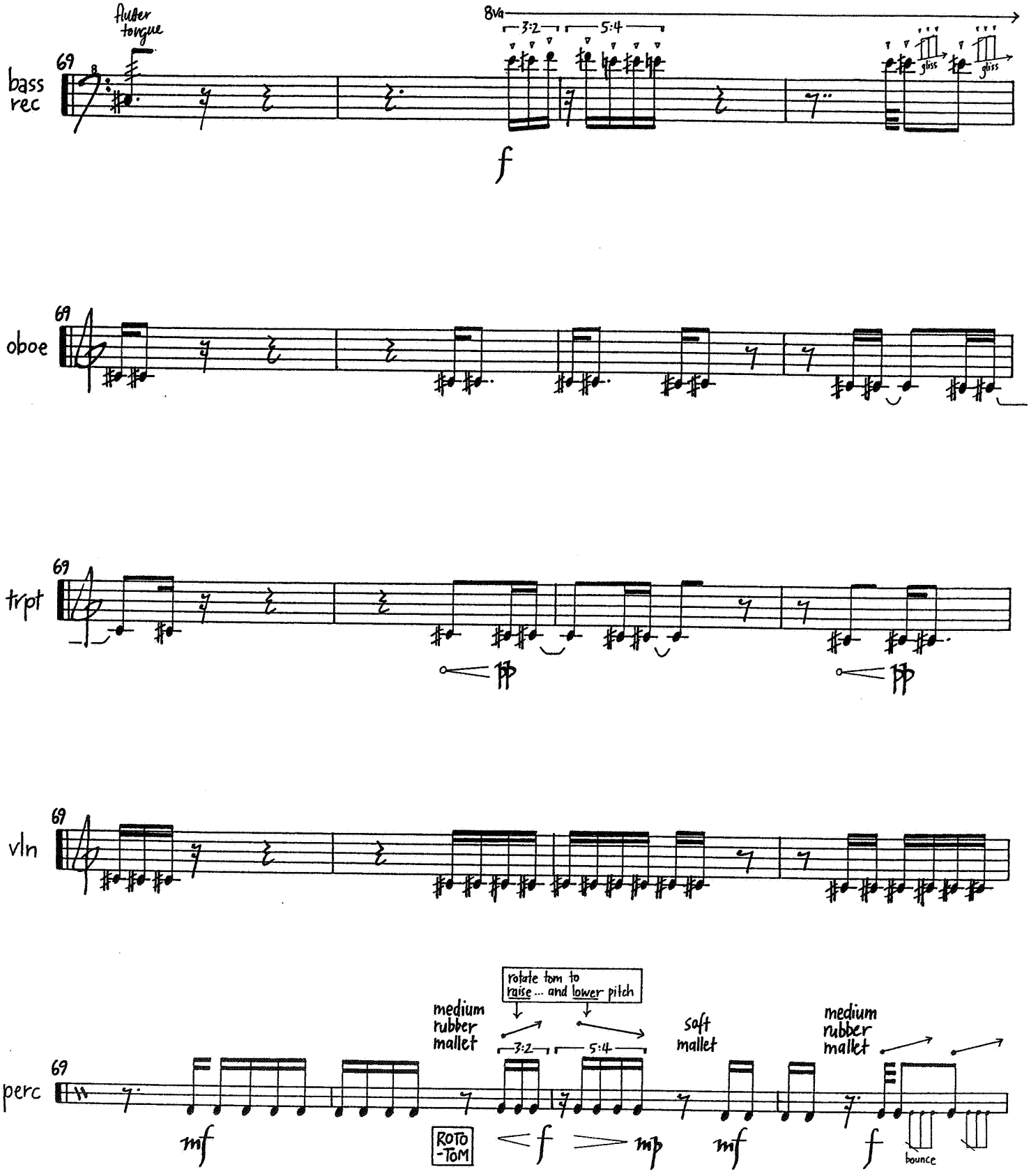

49
bass rec
pp
p
whisper
normale
8va
flutter tongue
5:4
3:2
oboe
sh.
gliss
mf
p
pp
mp
whisper
normale
trpt
WITHOUT MUTE
mf > pp
whisper
normale
horn
pizz
8va
3:2
frantic repetitions
vln
WITHOUT MUTE
p < mp
mf > mf > mf > mf >
perc
becoming irregular and interrupted
mp

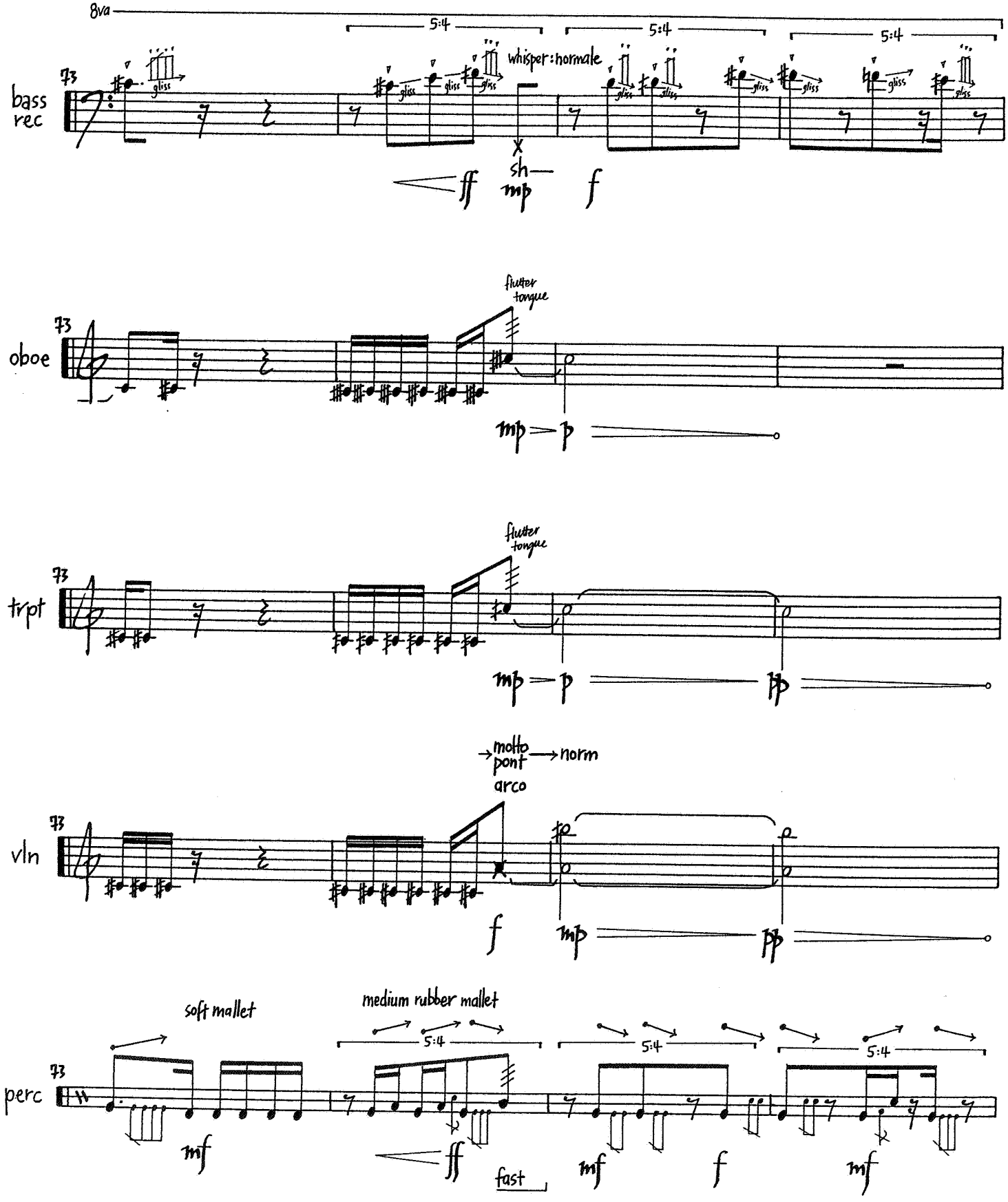

bass rec
sounding two octaves higher
8va
3:2
gliss
pp
mf
oboe
8va
tr
gliss trill note
gliss
5:4
mp
pp
trpt
WITH HARMON MUTE
vln
→tasto arco
8va
→norm pizz
5:4
mf
mp
p
pp
perc
medium rubber mallet
ricochet
soft mallet
pp
mf
ppp
mp
pp

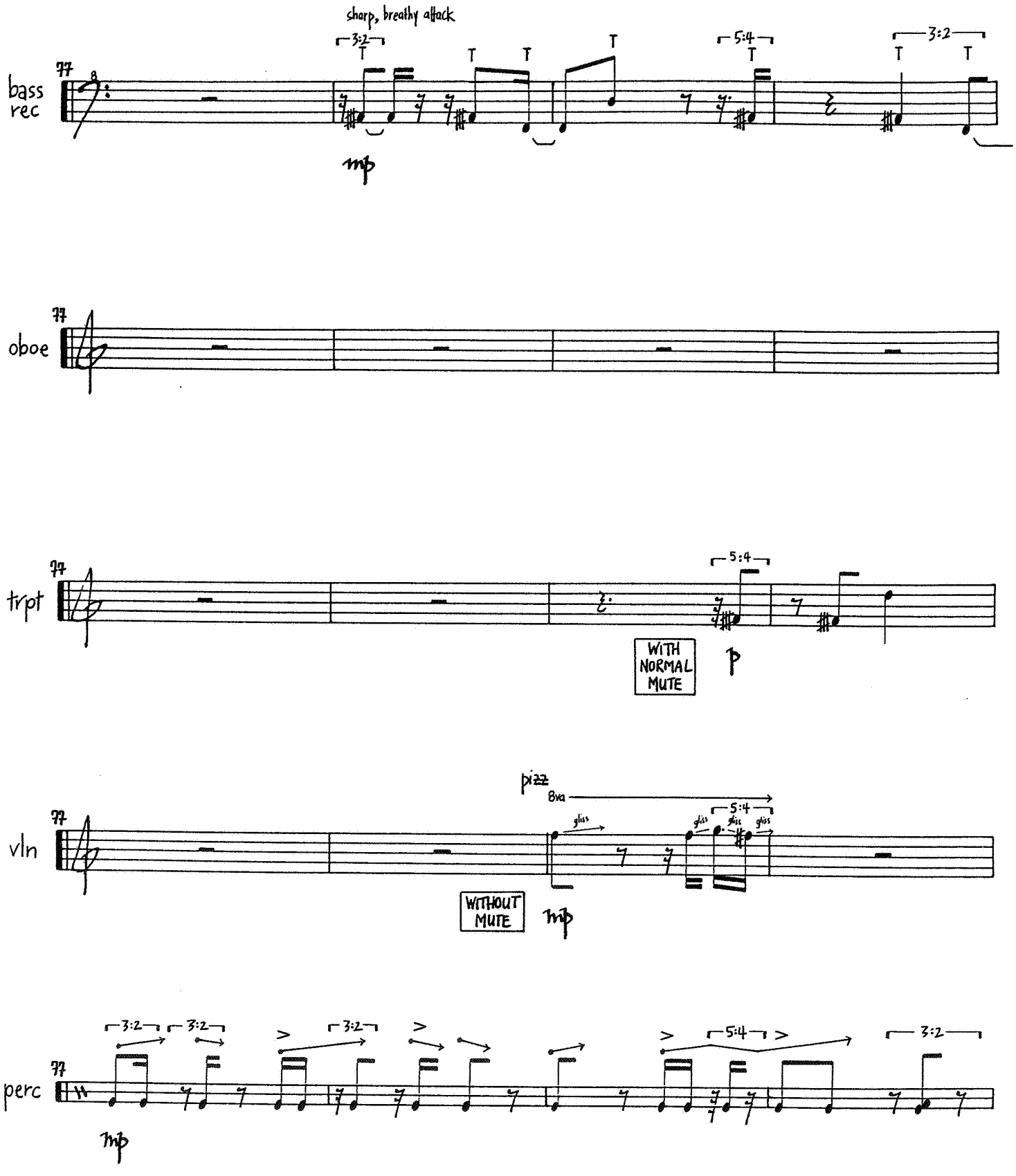

8va
57
bass rec
5:4
wild gliss
flutter tongue
3:2
oboe
trpt
flutter tongue
3:2
vln
→pont
arco
9:8
gliss.
8va
WITH STEEL MUTE
perc

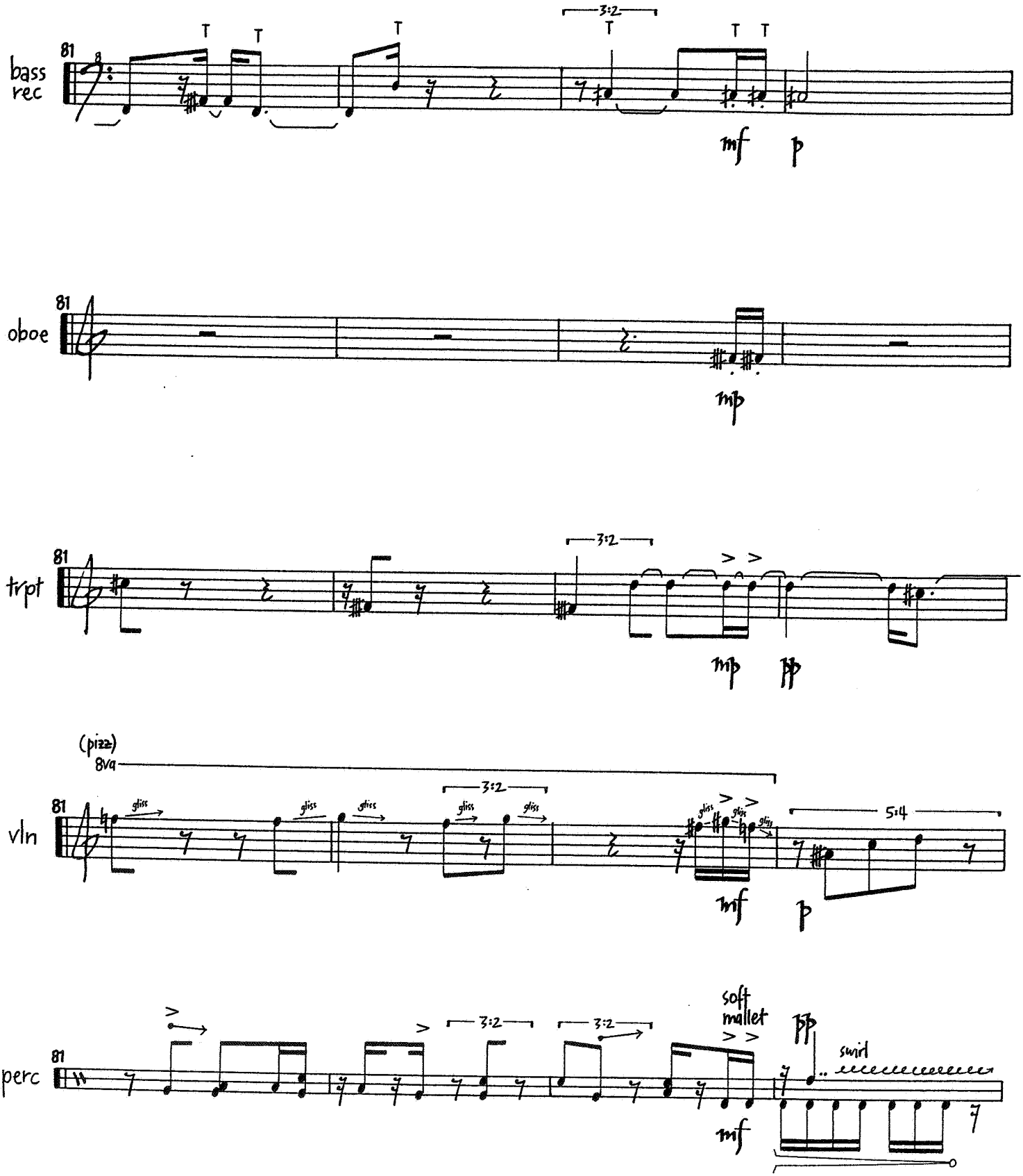

8va
flutter tongue
gliss
bass rec
61
pp
mf
mp
p
oboe
61
p
trpt
61
gliss
p
→ horn
vln
61
gliss
mp
perc
61
p
mp
p

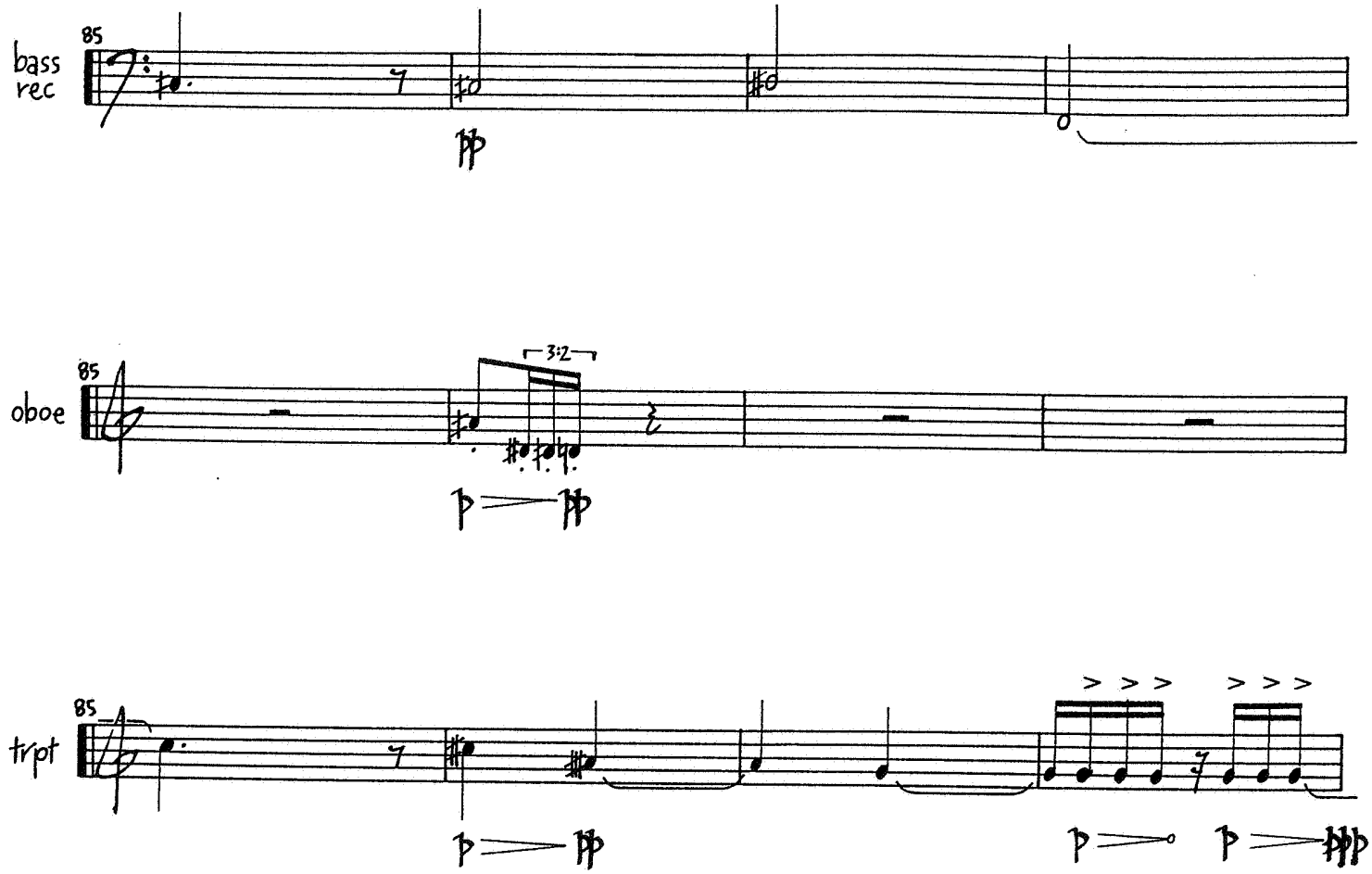

bass rec
65
flutter-tongue
p
pp
oboe
65
pp
trpt
65
pp
vln
65
gliss.
(fa)
p
pizz
mp
perc
65
f

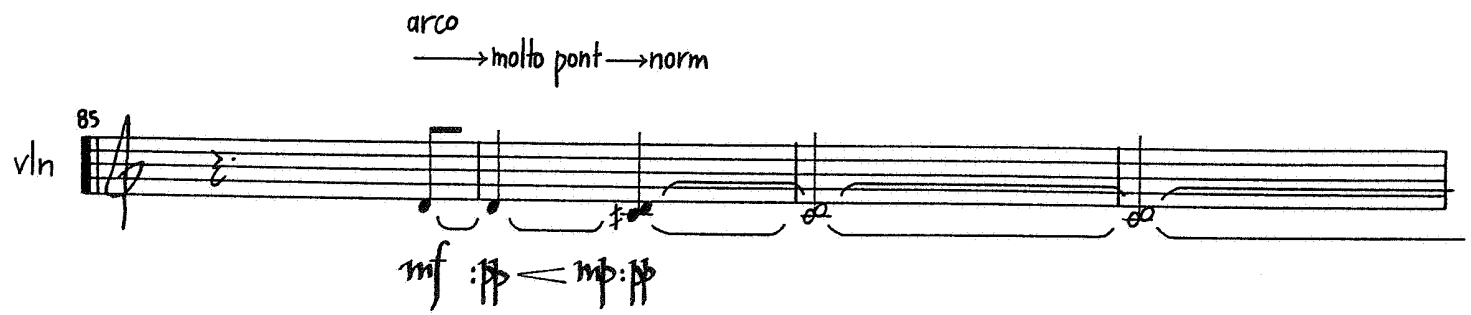

bass rec
flutter tongue
8va
3:2
5:4
gliss
gliss
f
oboe
trpt
vln
perc
rotate tom to raise... and lower pitch
medium rubber mallet
soft mallet
medium rubber mallet
ROTO-TOM
mf
f
mp
mf
f
bounce

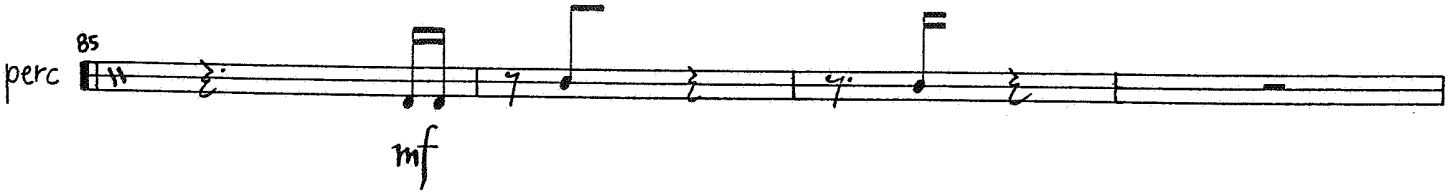

8va
5:4
5:4
5:4
bass rec
73
gliss
whisper: normale
sh
ff
mp
f
oboe
flutter tongue
mp
p
trpt
flutter tongue
mp
p
pp
vln
molto pont
norm
arco
f
mp
pp
perc
soft mallet
medium rubber mallet
5:4
5:4
5:4
mf
ff
fast
mf
f
mf

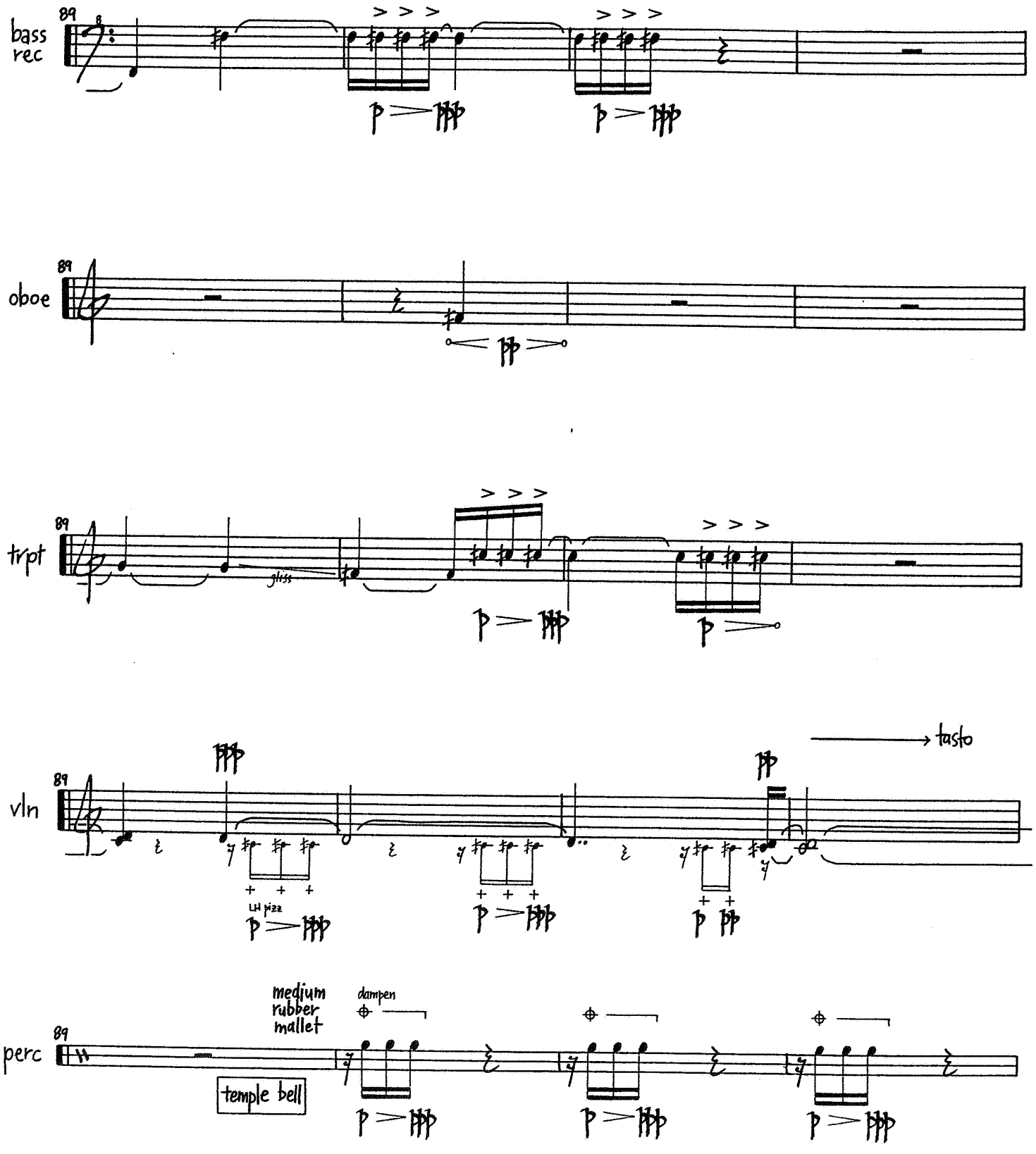

sharp, breathy attack
3:2
5:4
3:2
bass rec
77
mp
oboe
77
trpt
77
5:4
WITH NORMAL MUTE
p
vln
77
pizz
8va
glis
5:4
WITHOUT MUTE
mp
perc
77
3:2
3:2
3:2
5:4
3:2
mp

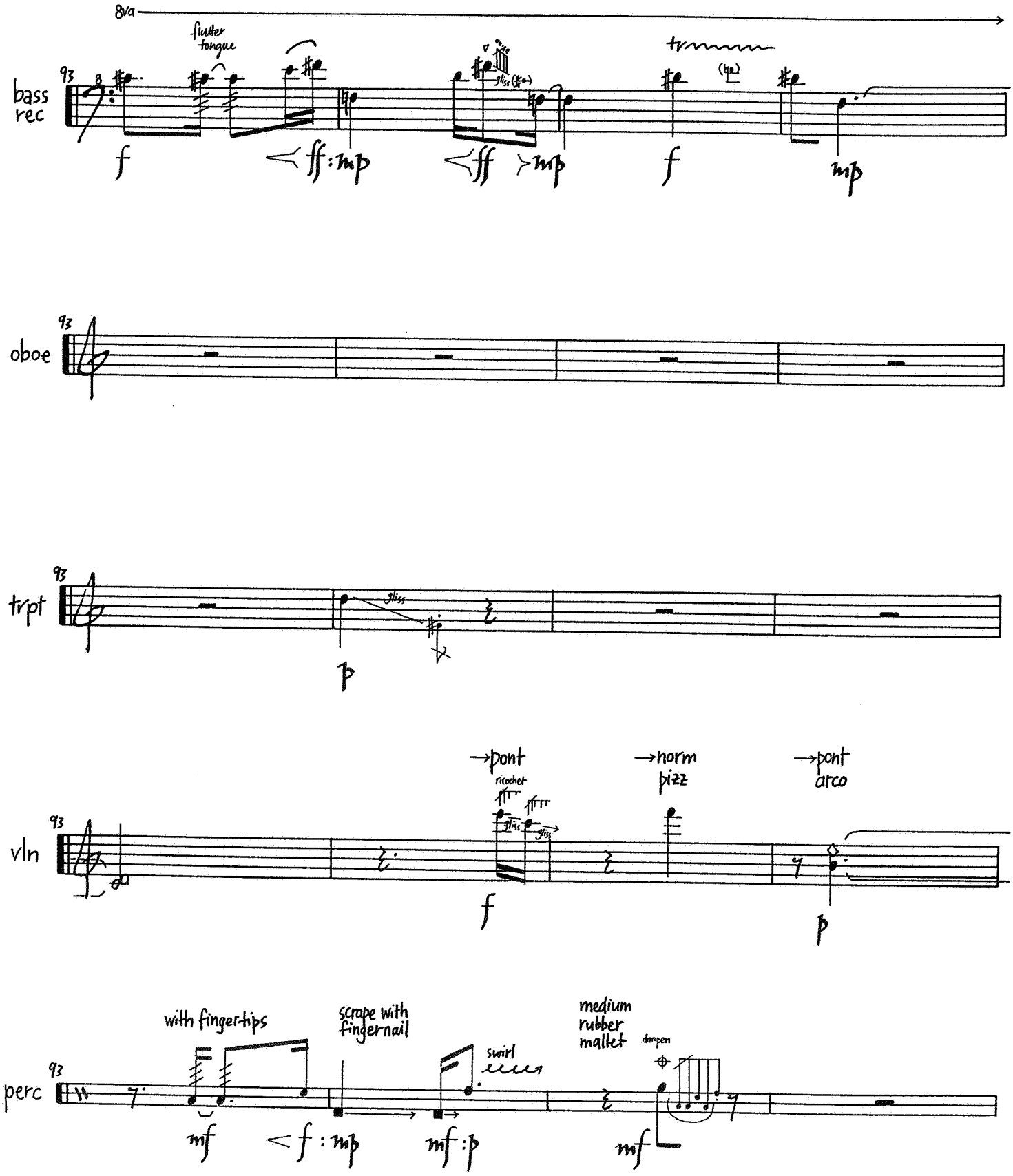

bass rec
81
T
T
T
3:2
T
T
T
mf
p
oboe
81
mp
trpt
81
3:2
mp
pp
(pizz)
8va
vln
81
gliss
3:2
5:4
mf
p
perc
81
3:2
3:2
soft mallet
pp
swirl
mf

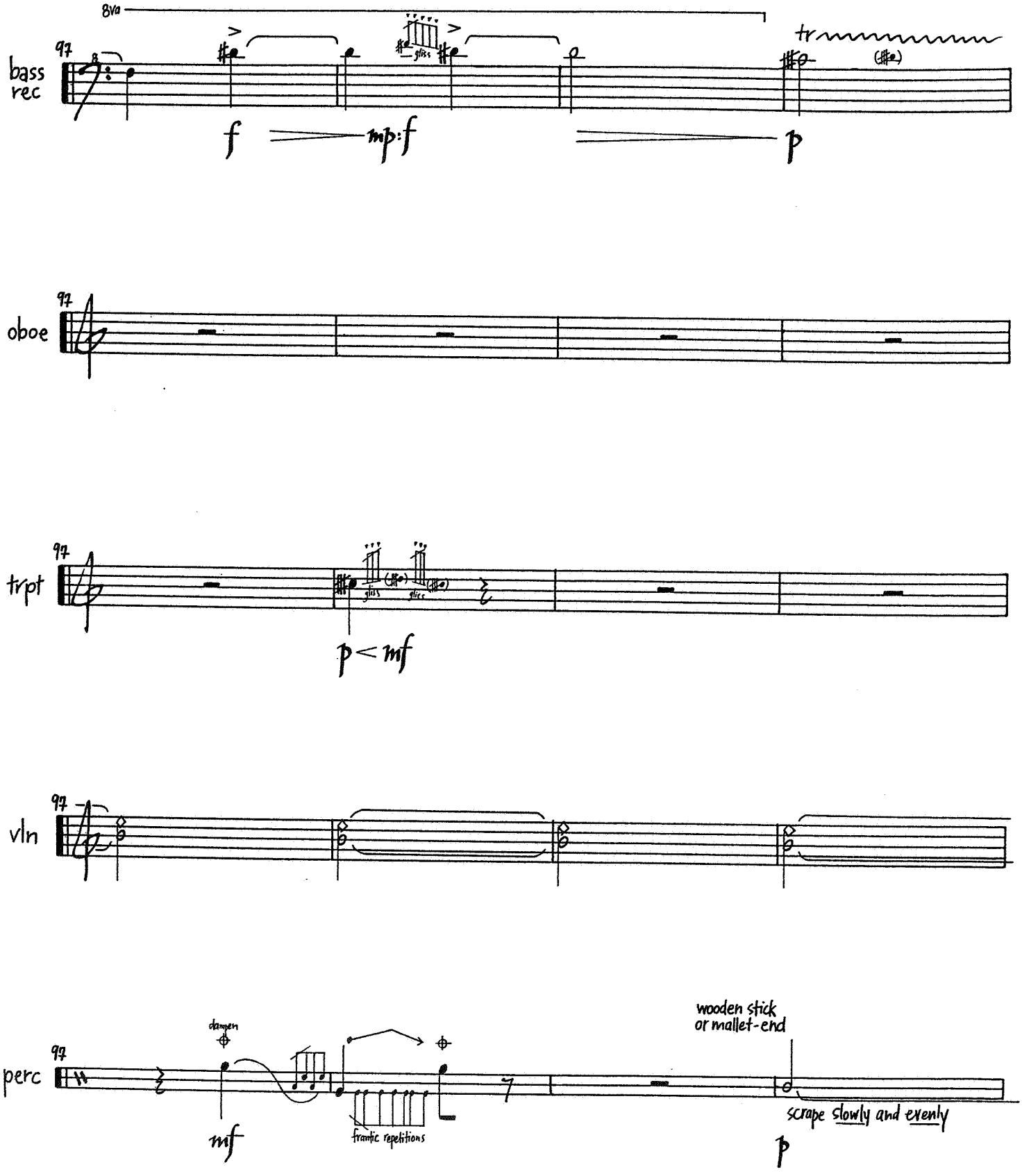

bass rec
85
pp
oboe
85
3:2
p
pp
trpt
85
p
pp
p
p
pp

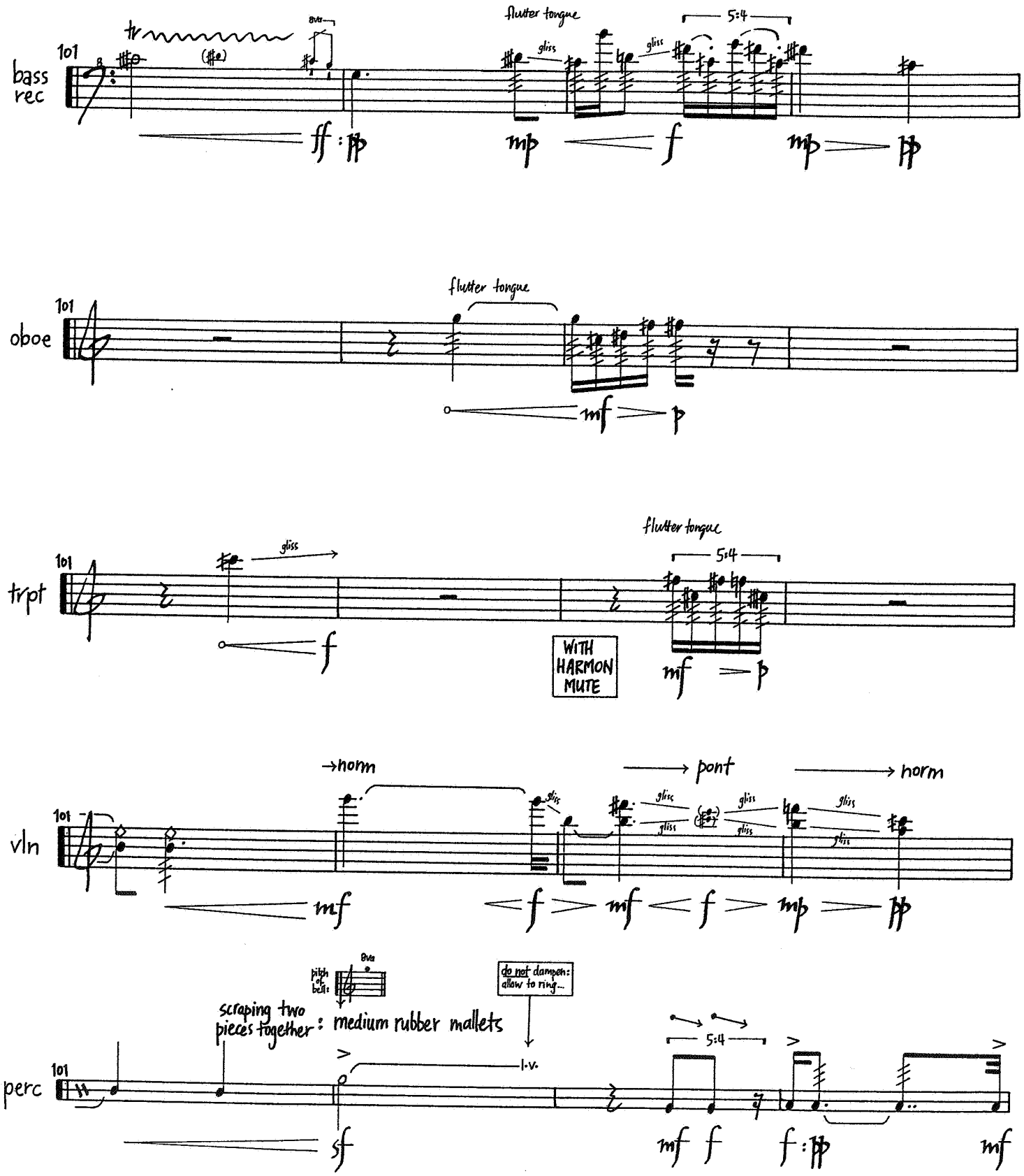

arco
molto pont
norm
vln
85
mf
pp
mp
pp

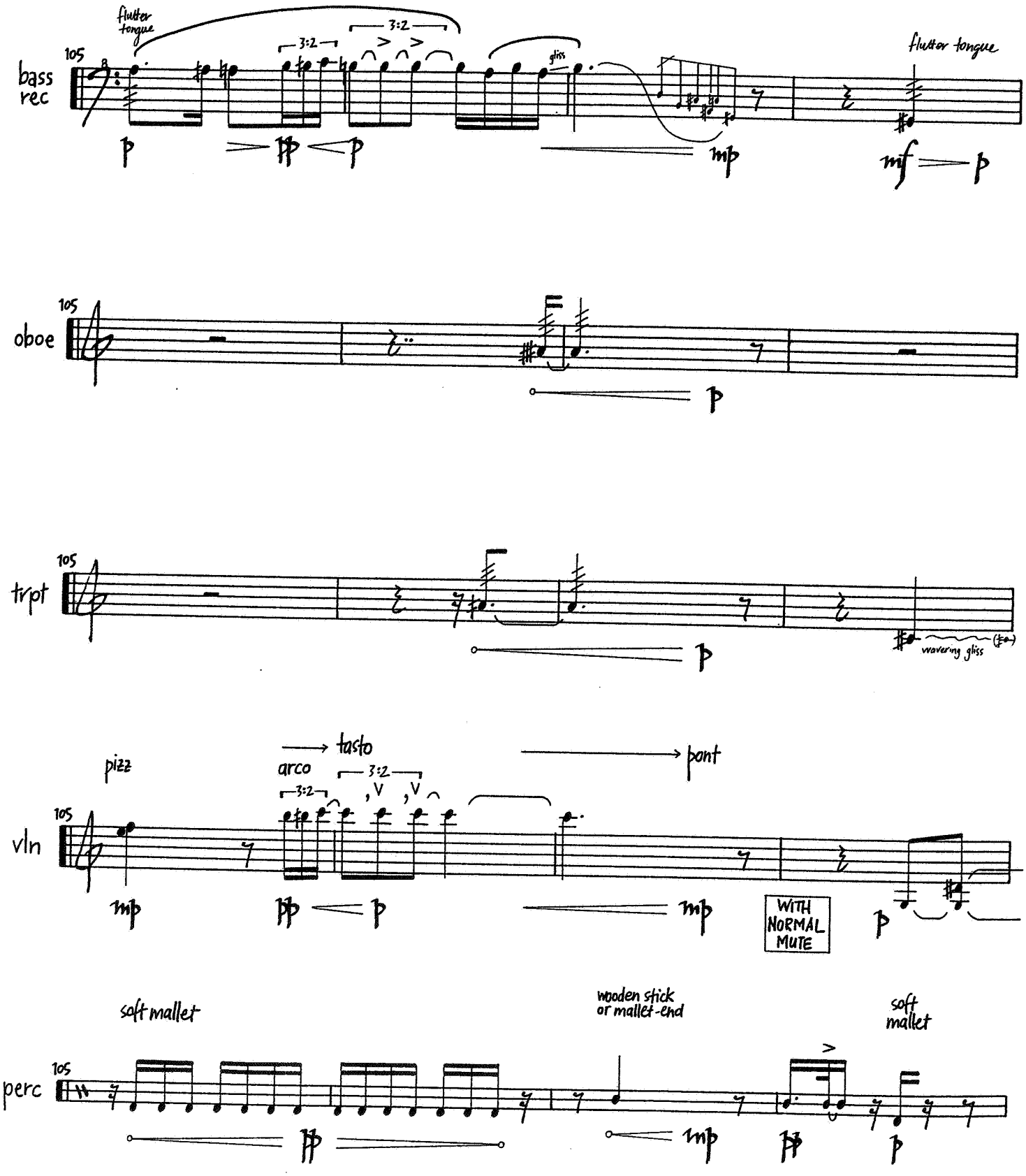

perc
85
mf

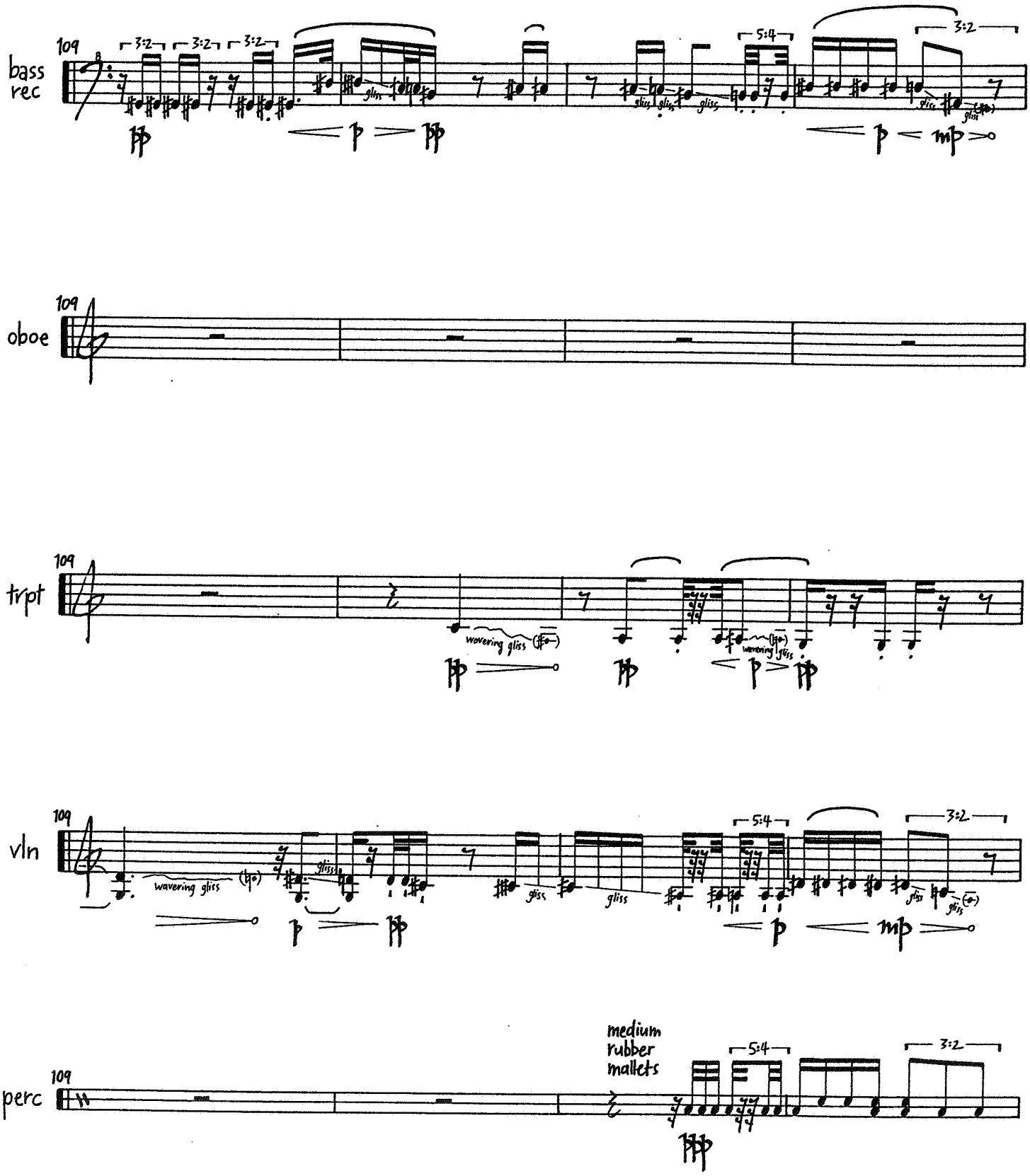

bass rec
89
oboe
89
trpt
89
gliss
vln
89
tasto
LH pizz
perc
89
medium rubber mallet
dampen
temple bell

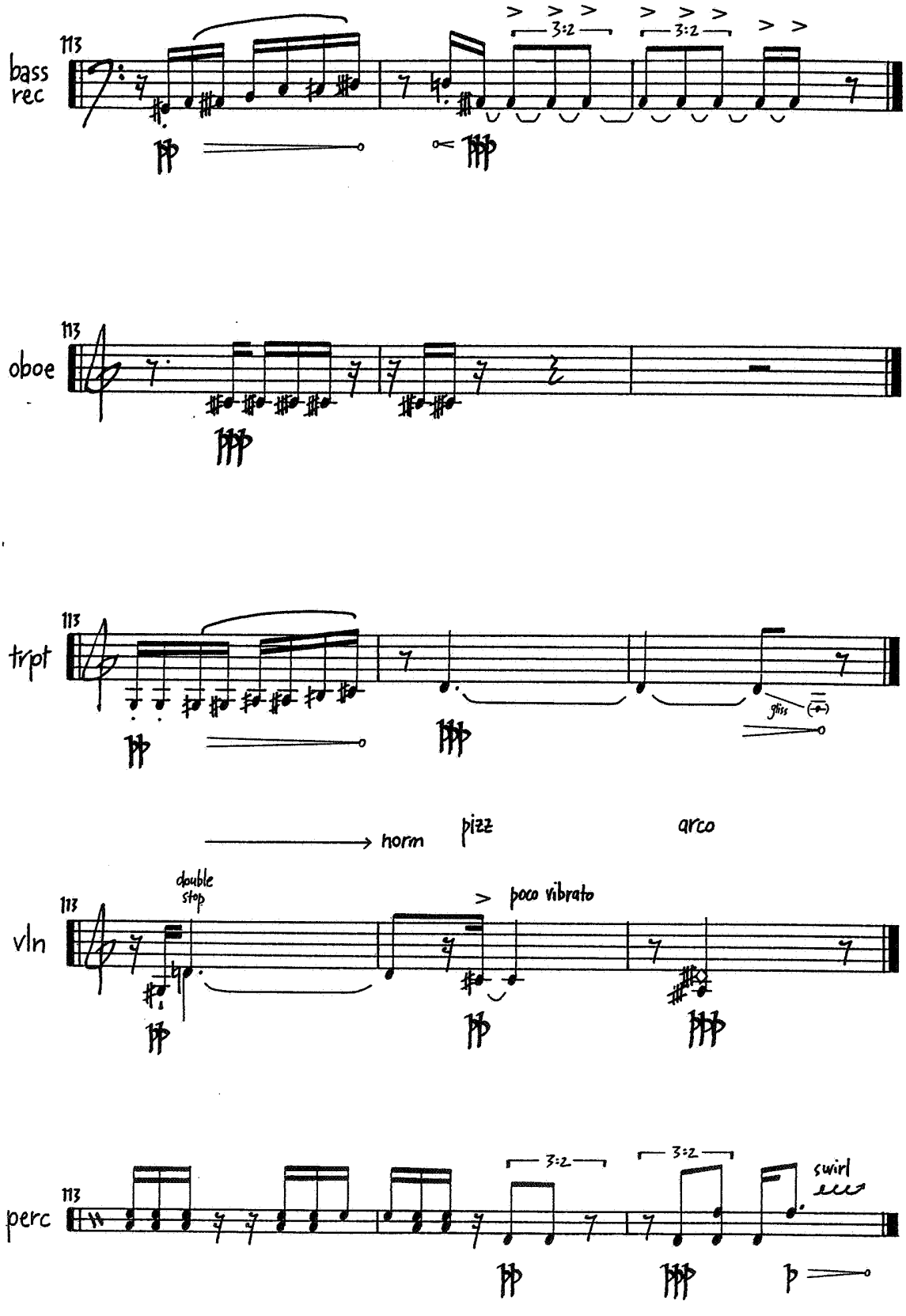

8va
bass rec
flutter tongue
gliss
tr
f
ff : mp
ff
mp
f
mp
oboe
trpt
gliss
p
vln
→pont
ricochet
gliss
gliss
f
→norm
pizz
→pont
arco
p
perc
with finger-tips
mf
scrape with fingernail
< f : mp
swirl
mf : p
medium rubber mallet
dampen
mf


8va
97
bass rec
gliss
tr
f
mp:f
p
oboe
trpt
gliss
gliss
p<mf
vln
perc
dampen
mf
frantic repetitions
wooden stick
or mallet-end
scrape slowly and evenly
p


bass rec
flutter tongue
5:4
gliss
ff : pp
mp f mp pp
oboe
flutter tongue
mf p
trpt
gliss
flutter tongue
5:4
WITH HARMON MUTE
f
mf p
vln
→norm
→ pont
→ norm
gliss
mf f mf f mp pp
perc
pitch of bell:
8va
scraping two pieces together: medium rubber mallets
do not dampen: allow to ring...
l.v.
5:4
sf
mf f f : pp mf


bass rec
105
flutter tongue
3:2
3:2
3:2
gliss
flutter tongue
p
pp
p
mp
mf
p
oboe
105
p
trpt
105
p
wavering gliss
vln
105
pizz
arco
tasto
pont
3:2
3:2
mp
pp
p
mp
WITH NORMAL MUTE
p
perc
105
soft mallet
wooden stick or mallet-end
soft mallet
pp
mp
pp
p


bass rec
109
3:2
3:2
3:2
5:4
3:2
gliss
oboe
109
trpt
109
wavering gliss
vln
109
wavering gliss
gliss
5:4
3:2
perc
109
medium rubber mallets
5:4
3:2


113
bass rec
3:2
3:2
113
oboe
113
tript
gliss
horn
pizz
arco
double stop
poco vibrato
113
vln
3:2
3:2
swirl
113
perc
p

thousands of bundled straw III

for soprano, oboe, violoncello & pianoforte

commissioned by ÆQUATUOR, Switzerland
with the financial assistance of the Commonwealth Government through the Australia Council for the Arts – its arts funding and advisory body

My thanks goes to Matthias Arter, Ingrid Karlen, Tobias Moster and Sylvia Nopper
for their enthusiasm and support in the preparation of this work

I would also like to thank
Yasutaka Hemmi with whom I visited the Ichibata Yakushi Temple in Shimane Prefecture, Japan
and Walter Feldmann for reacquainting me with Georges Perec

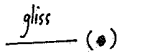
duration: approximately nine minutes

thousands of bundled straw

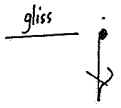
notes

grace notes to be performed as fast as possible anticipating the following beat

glissandi should be even and continuous throughout



glissando approximately to but not beyond the pitch in parentheses



glissando to exactly the pitch of the grace note

quarter tones

dal niente *al niente*

breath with very brief fermata

voice

the text explores fragments from works by George Perec , Italo Calvino, a Japanese myth of Yoichi the fisherman, and others - it therefore fluctuates between English , Italian and Japanese, and should be pronounced as such at the performer's discretion

numbers to be spoken in English or the vernacular

the wide tessitura presumes changes in colour and not a uniform quality of production

oboe

FL flutter tongue

violoncello

sempre senza vibrato unless indicated

→**pont** *sul ponticello:* bow near the bridge; whistling tone allowing harmonics to sound

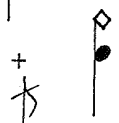
→**molto pont** *molto sul ponticello:* bow almost on the bridge: very distorted tone

→**norm** *normale:* return to bowing in the normal position

→**tasto** *sul tasto:* bow on or near the bridge: slightly muted, thinner tone

ricochets at the attack of the bow

natural harmonic: written at sounding pitch, produced on open string

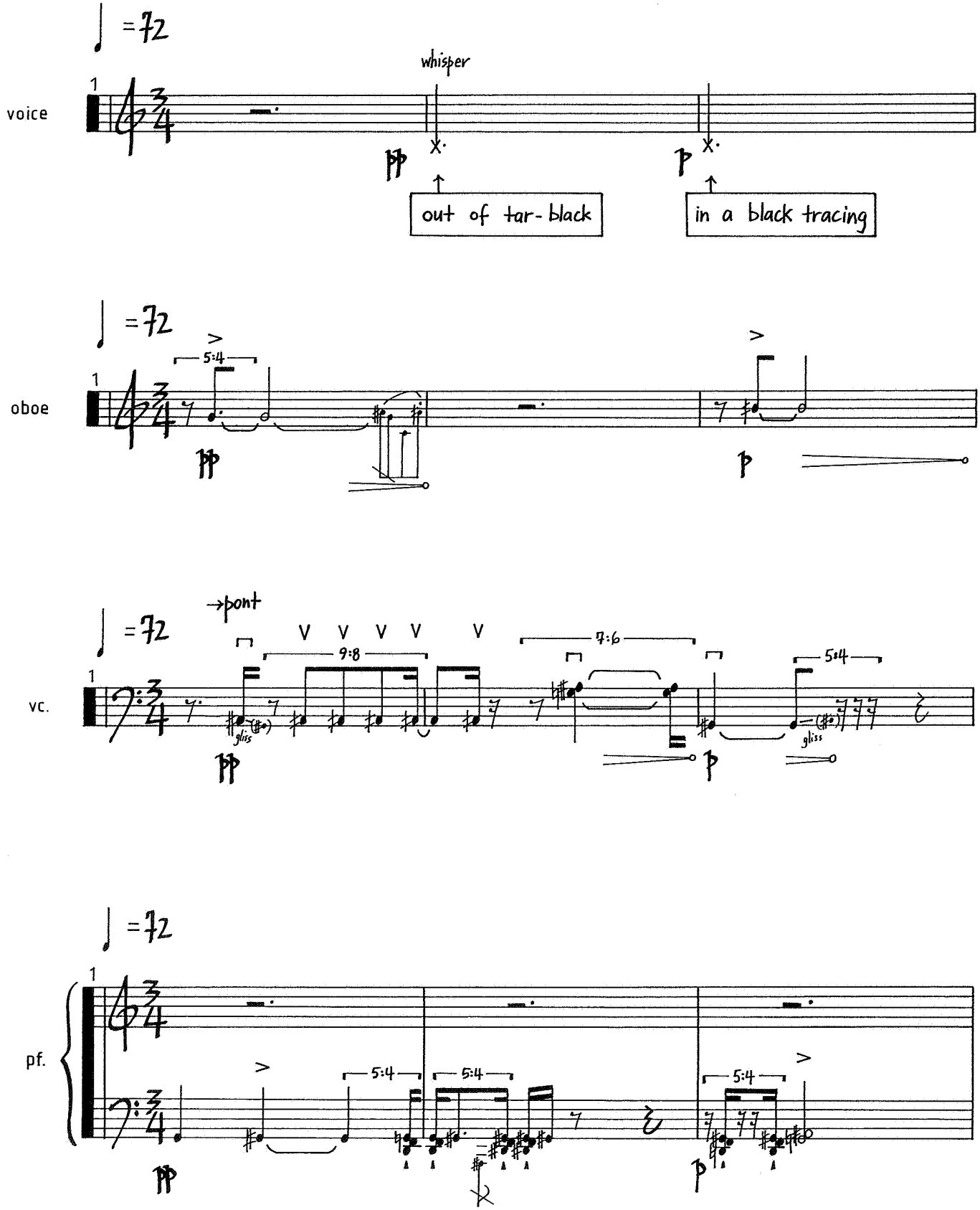


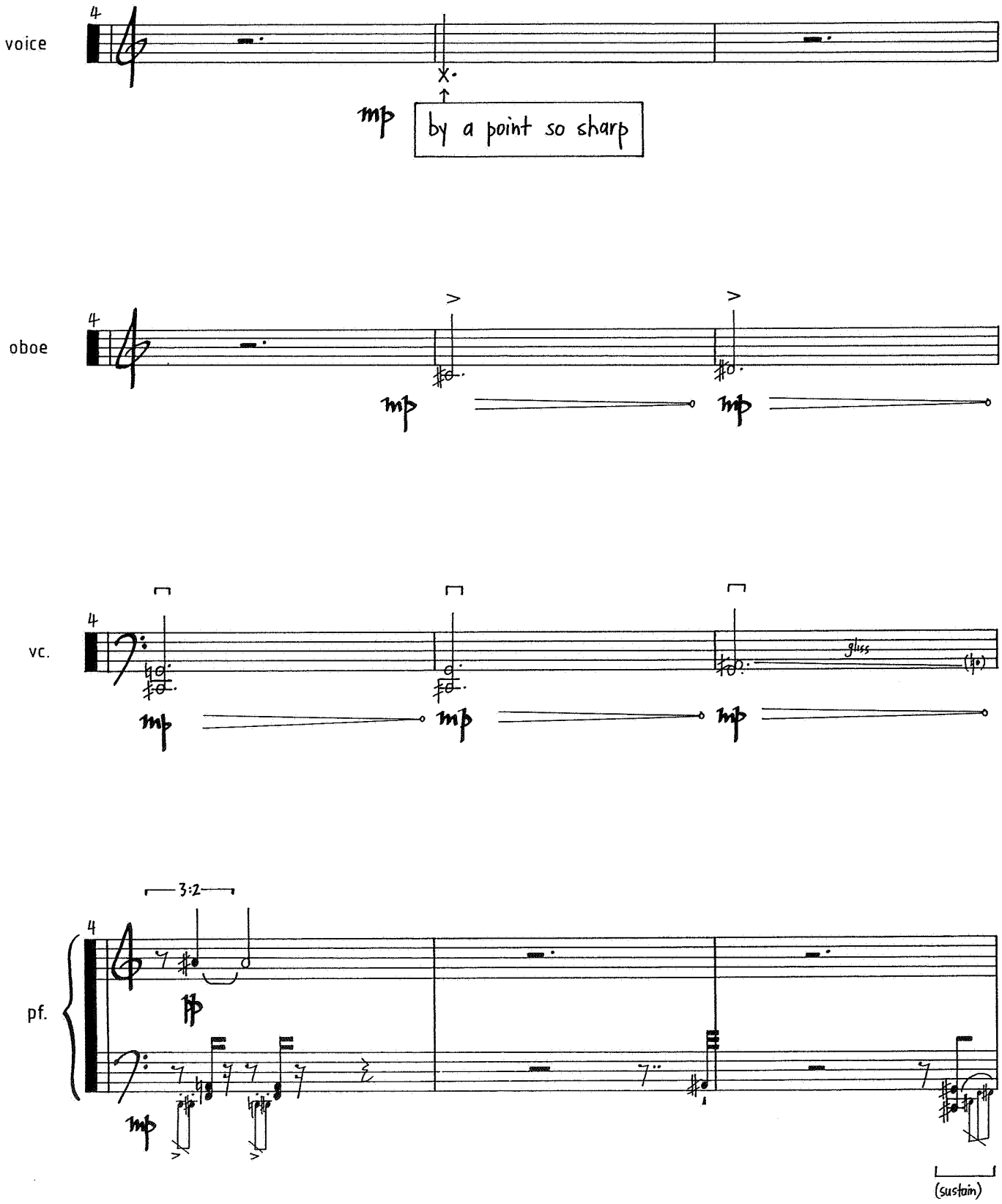
artificial harmonic: finger at the notehead and touch the string at the diamond (sounding pitch not written)

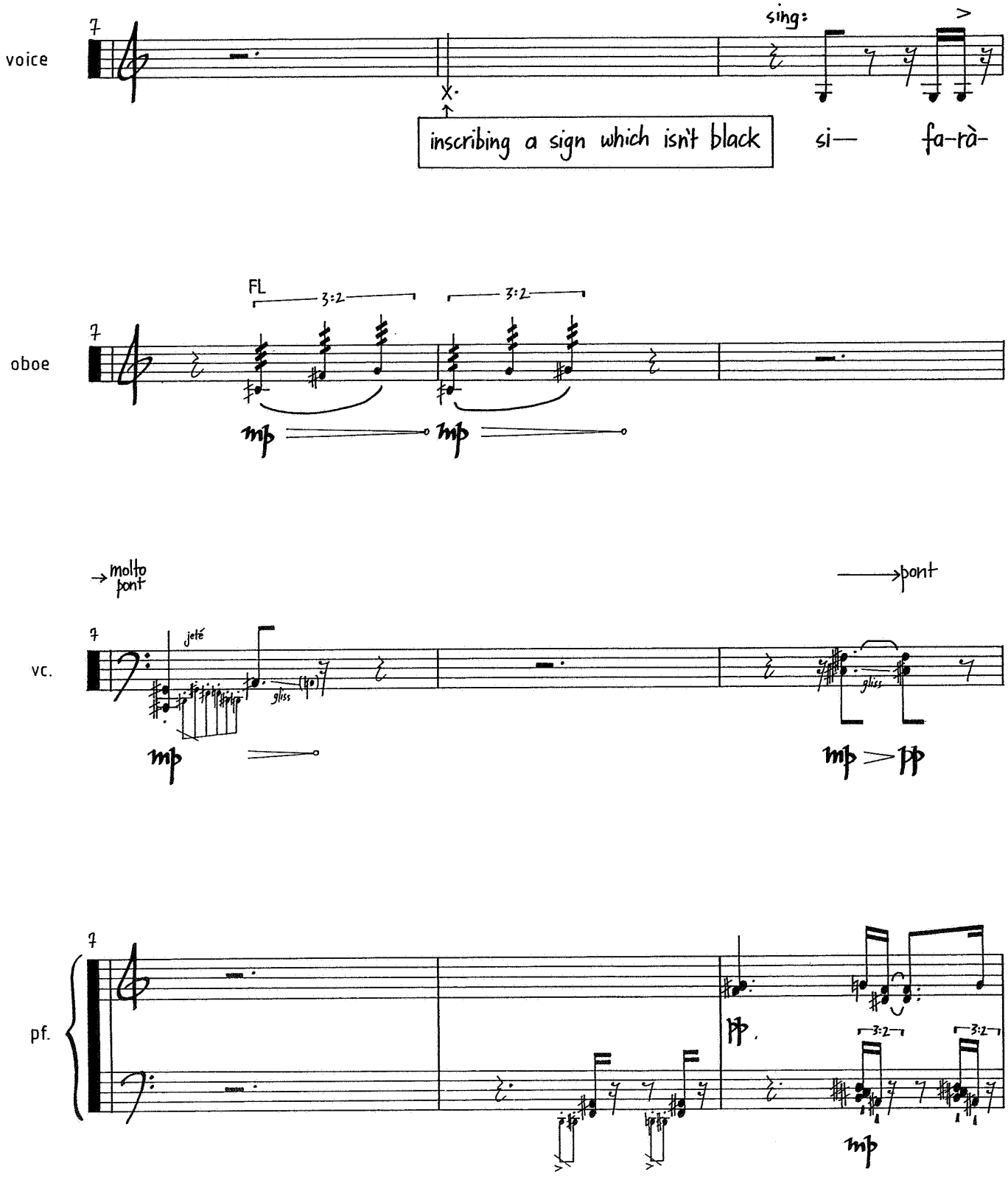
lefthand pizzicato: plucking the string with the left hand

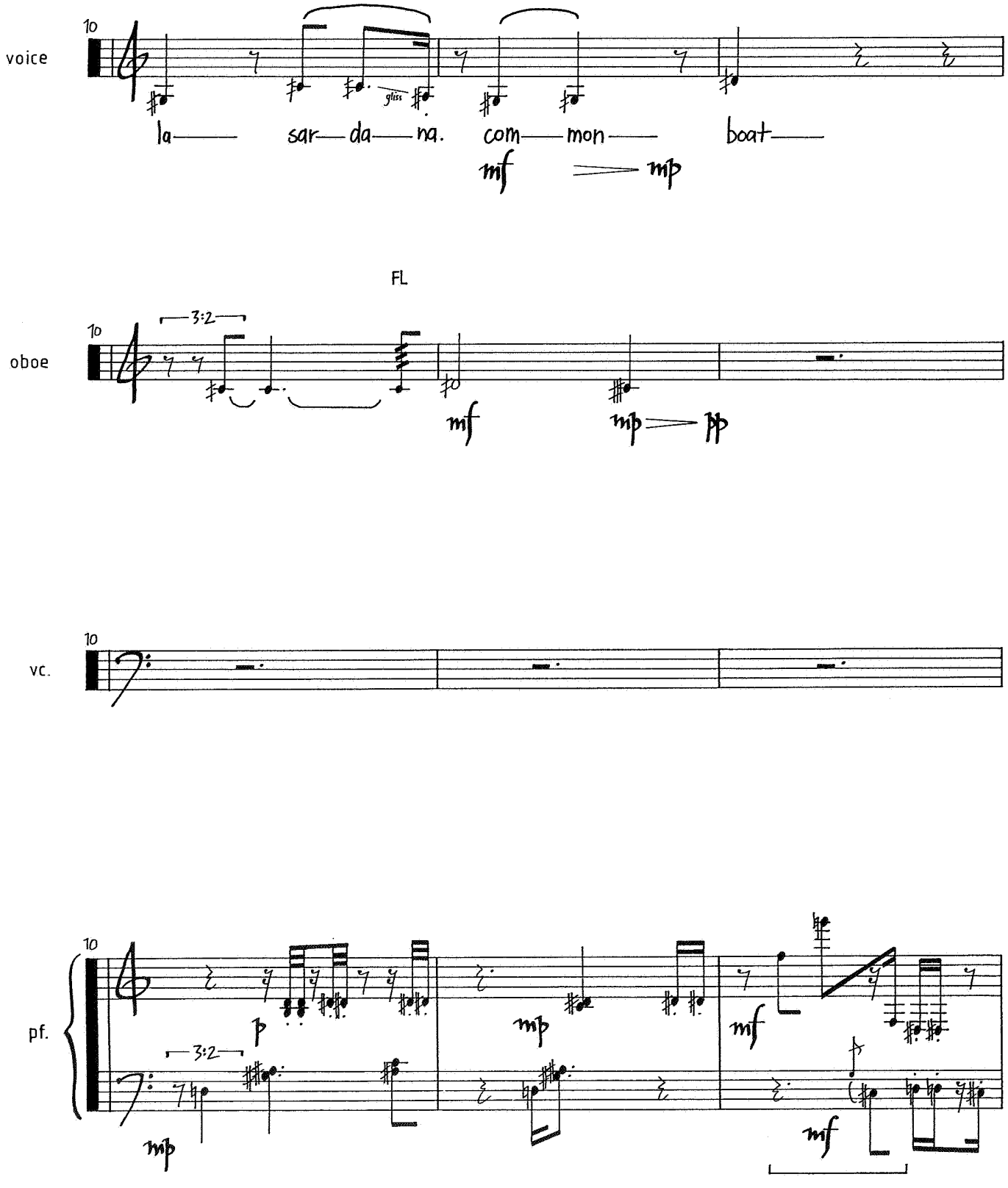
pianoforte

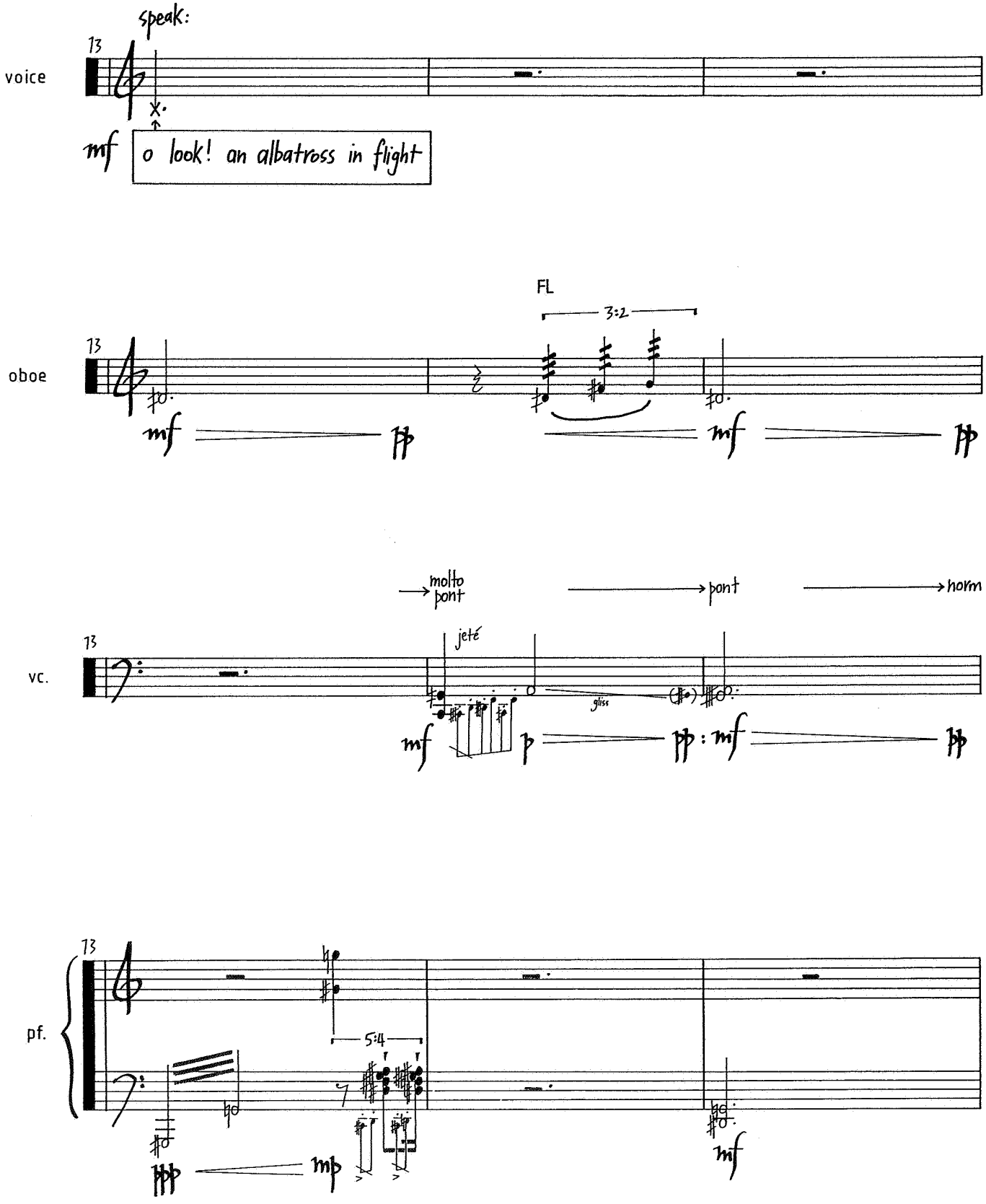
dampen the string <u>before</u> playing the note by pressing on the strings inside the pianoforte

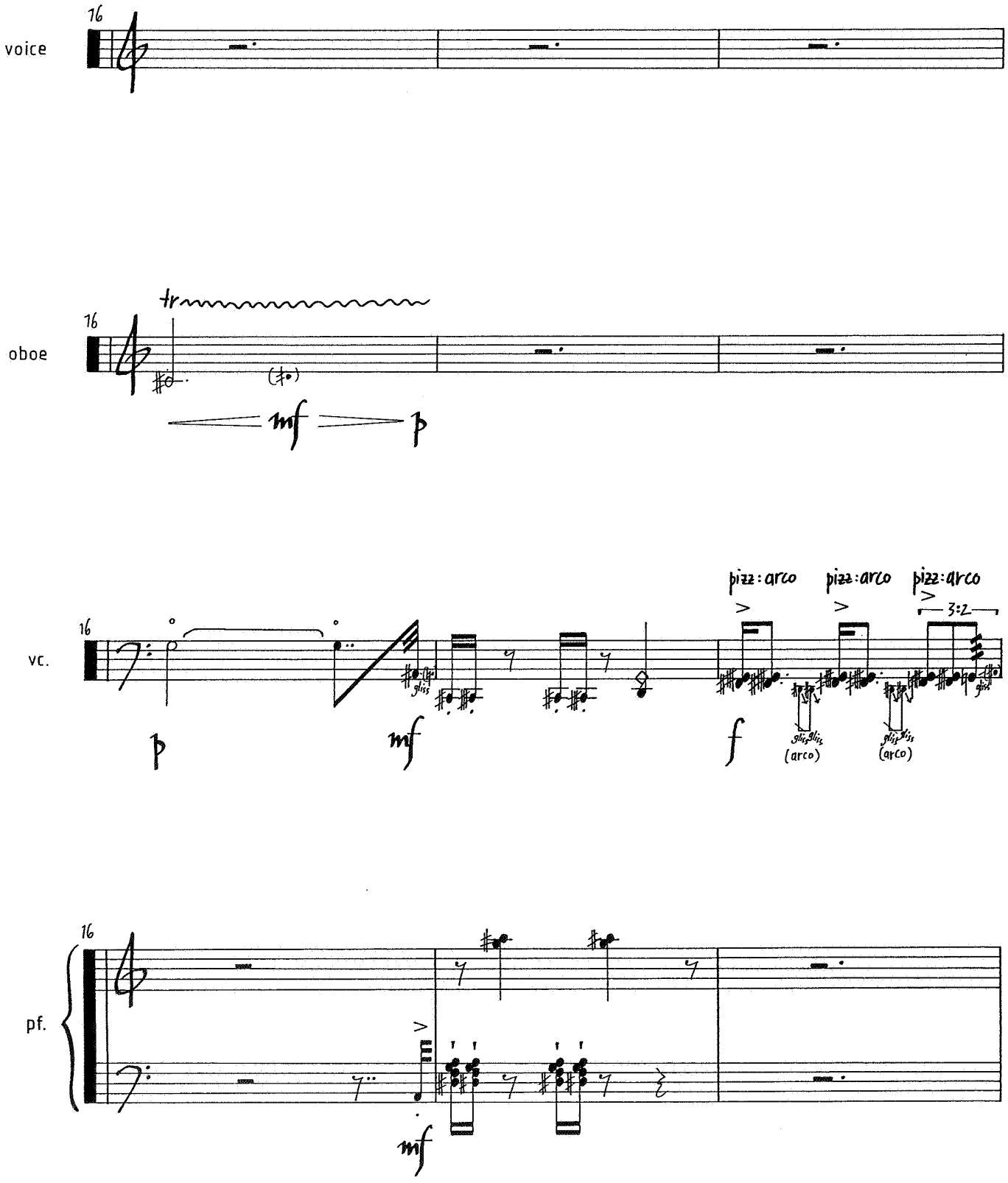

♩=72
voice
1
whisper
out of tar-black
in a black tracing
oboe
5:4
vc.
→pont
9:8
7:6
5:4
gliss
pf.

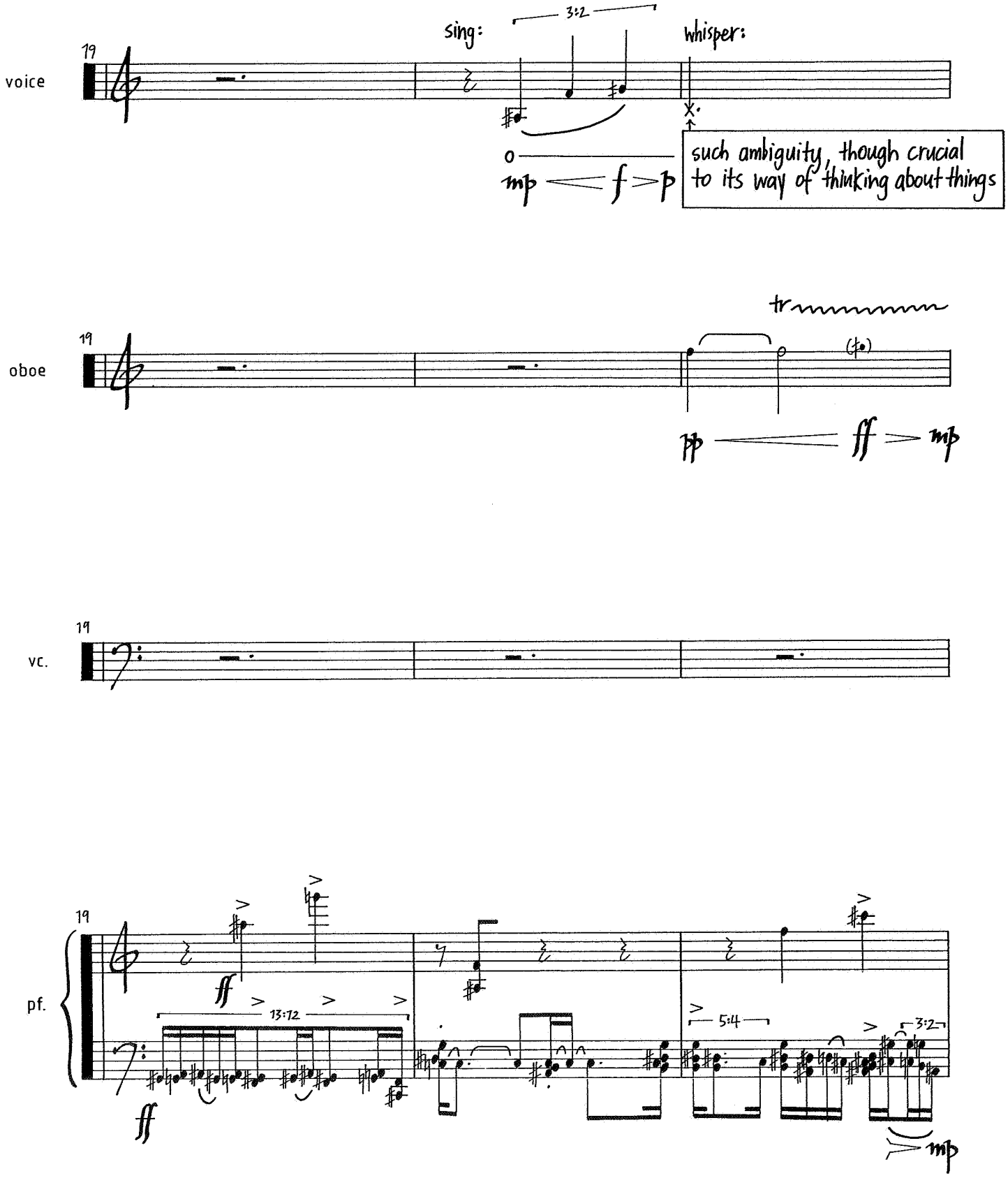

voice
mp
by a point so sharp
oboe
mp
mp
vc.
gliss.
mp
mp
mp
3:2
pf.
pp
mp
(sustain)

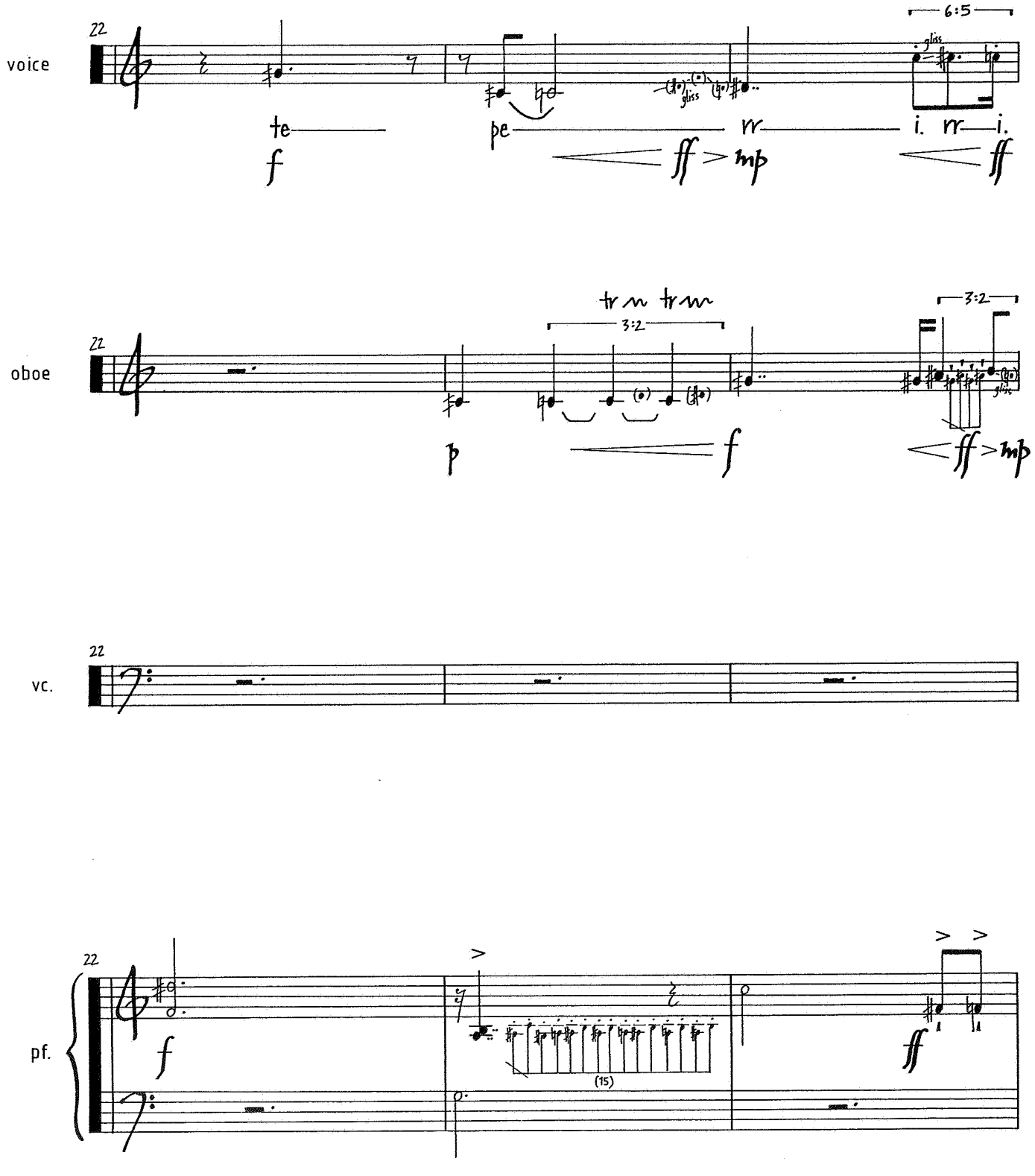

voice
sing:
inscribing a sign which isn't black
si—
fa-rà-
oboe
FL
3:2
3:2
mp
mp
molto pont
pont
vc.
jeté
gliss
gliss
mp
mp > pp
pf.
pp
3:2
3:2
mp

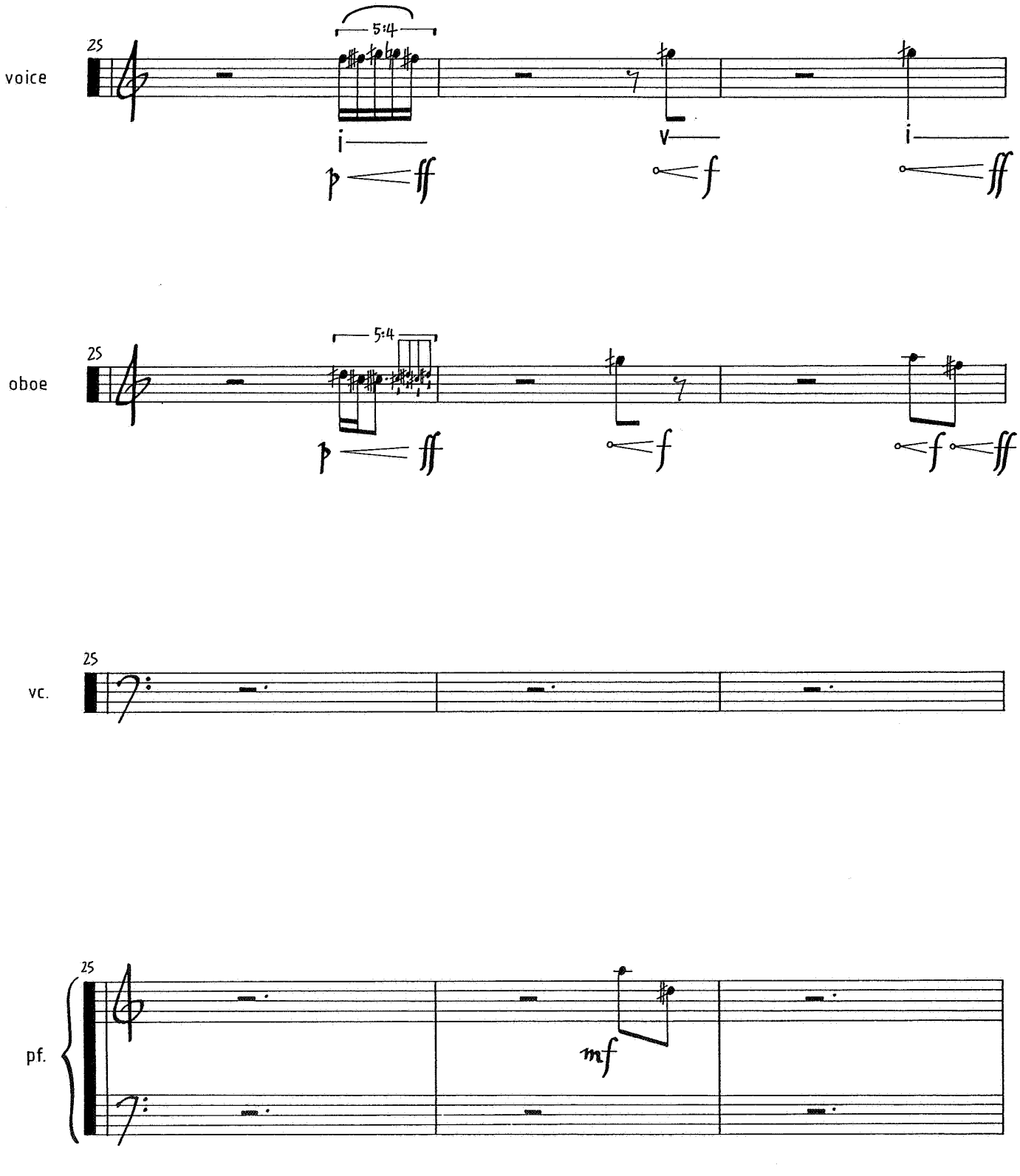

voice
10
la— sar—da—na. com—mon— boat—
gliss
mf
mp
FL
oboe
10
3:2
mf
mp
pp
vc.
10
pf.
10
3:2
p
mp
mf
mp
mf

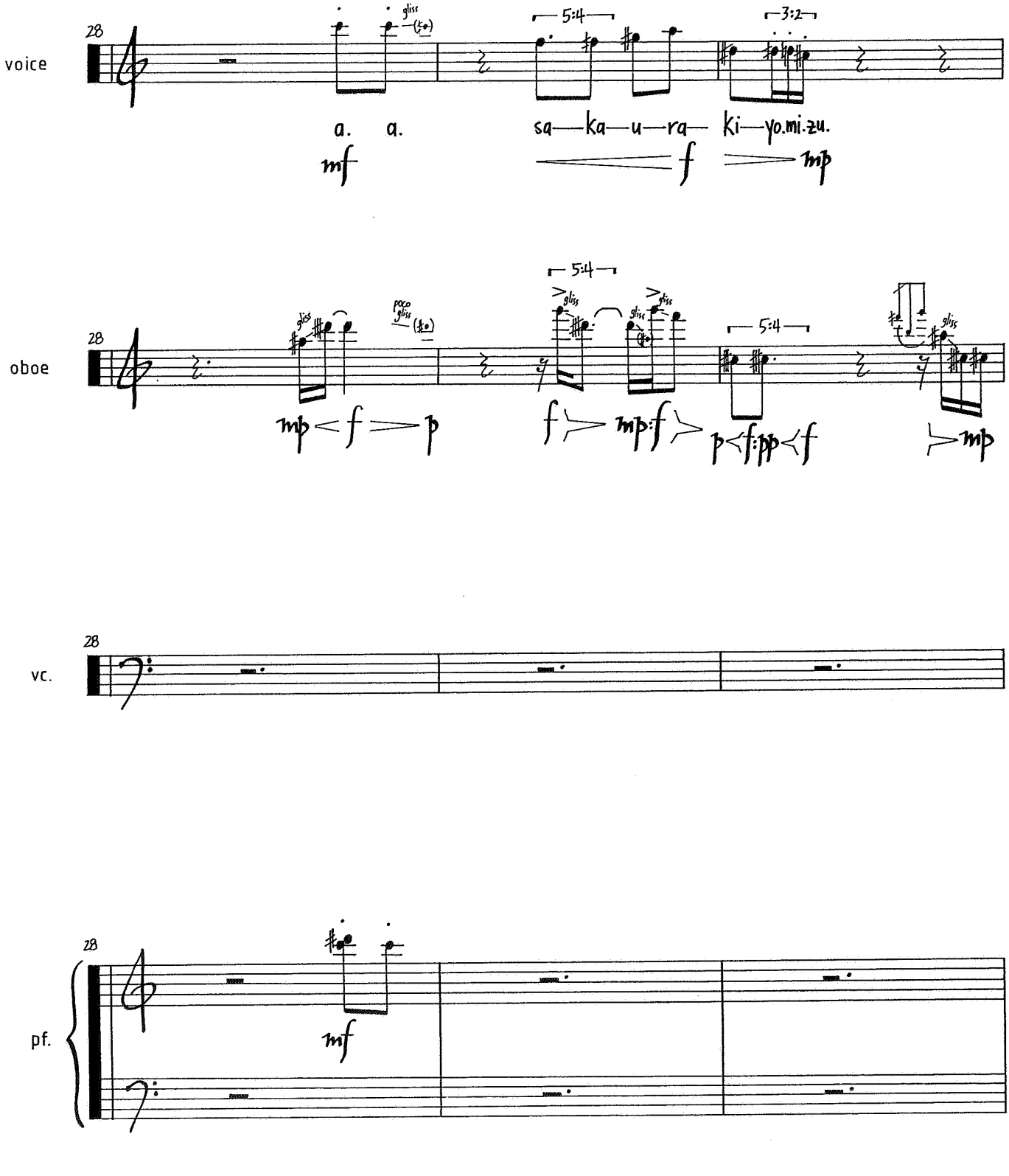

speak:
13
voice
mf
o look! an albatross in flight
FL
3:2
oboe
mf
pp
molto pont
pont
norm
jeté
vc.
gliss
pp : mf
5:4
pf.
ppp
mp

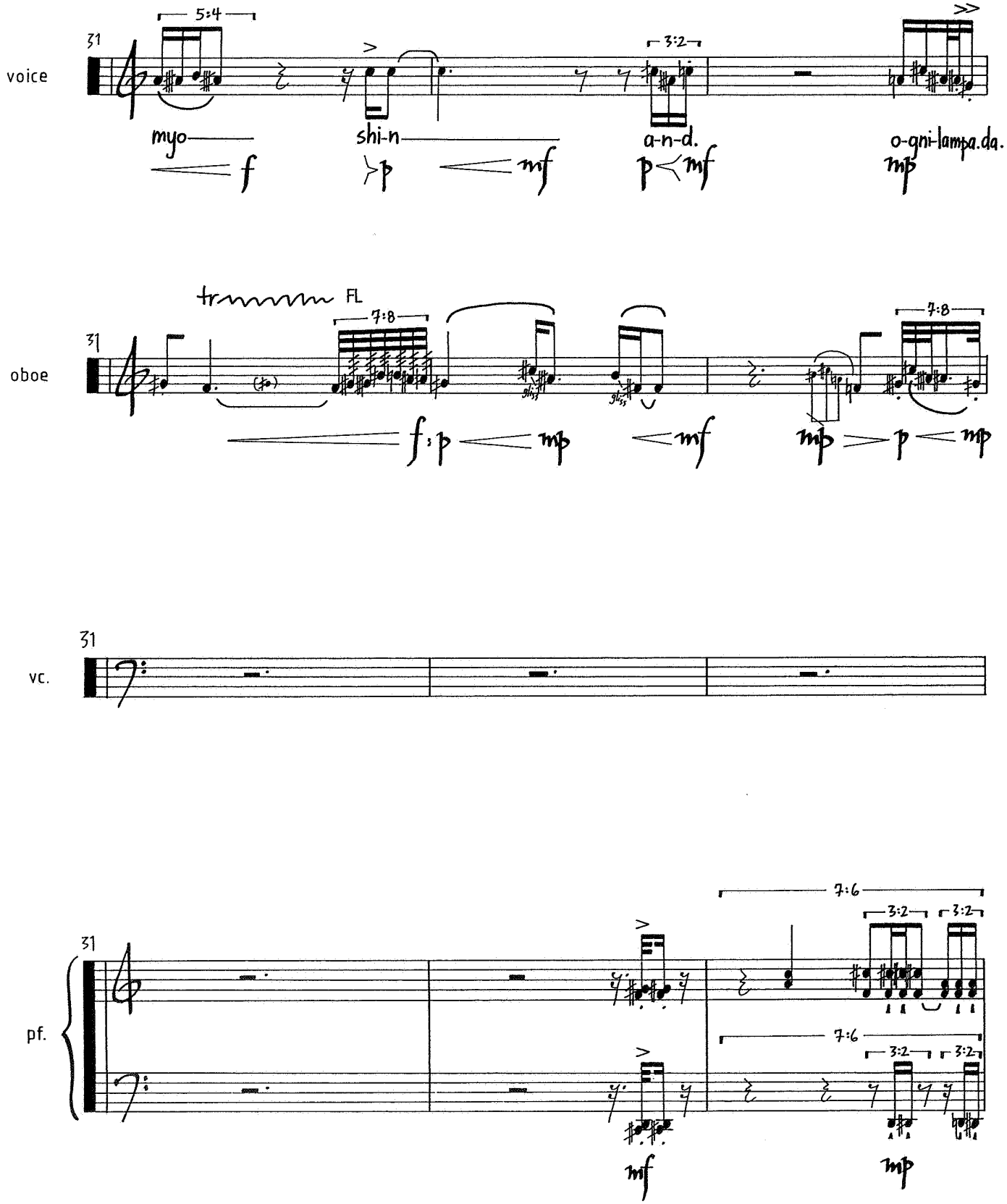

voice
16
oboe
tr
mf
p
vc.
pizz : arco
pizz : arco
pizz : arco
3:2
gliss
(arco)
p
mf
f
pf.
mf

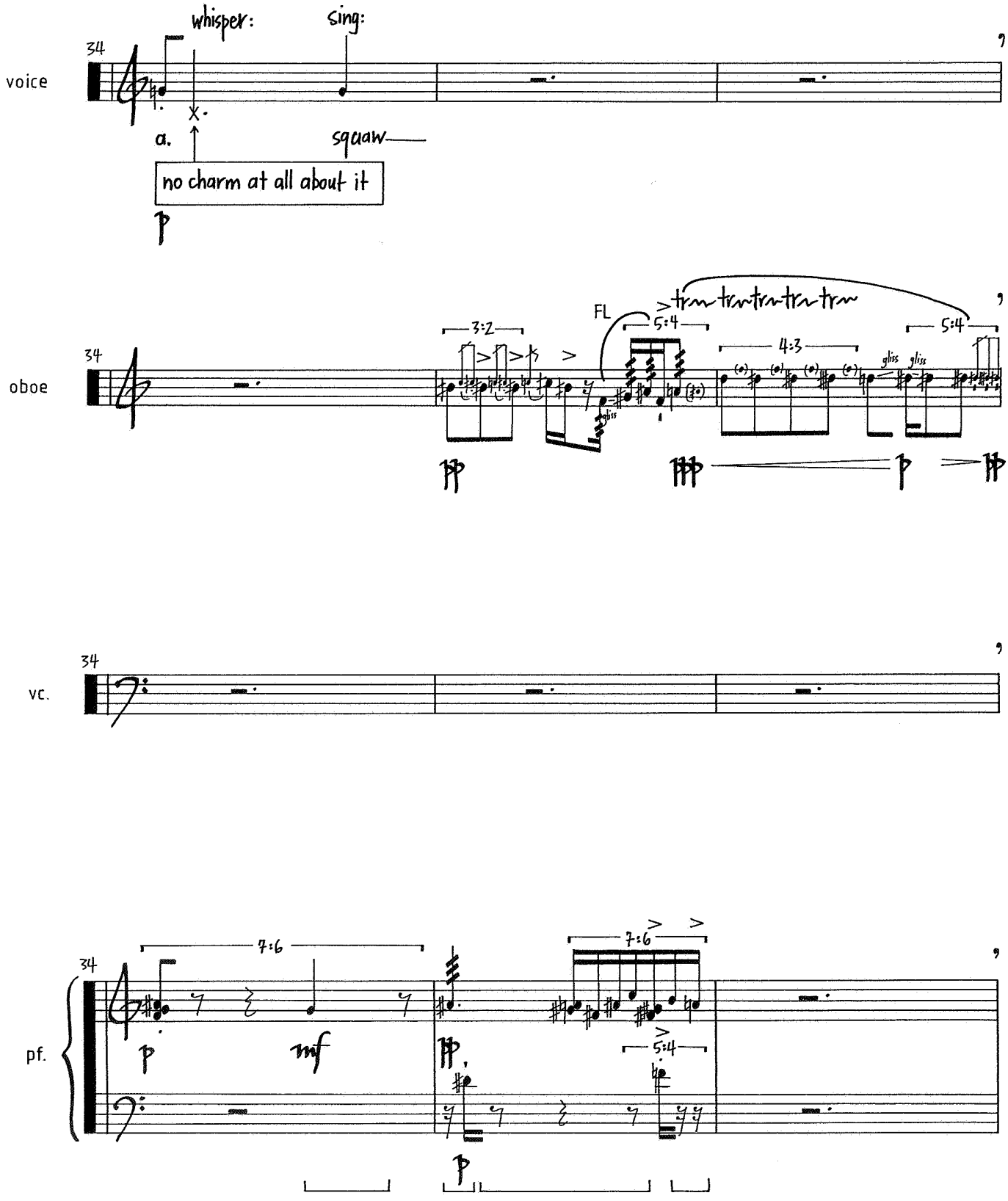

voice
19
sing:
3:2
whisper:
such ambiguity, though crucial to its way of thinking about things
mp f p
oboe
19
tr
pp ff mp
vc.
19
pf.
19
ff
13:12
ff
5:4
3:2
mp

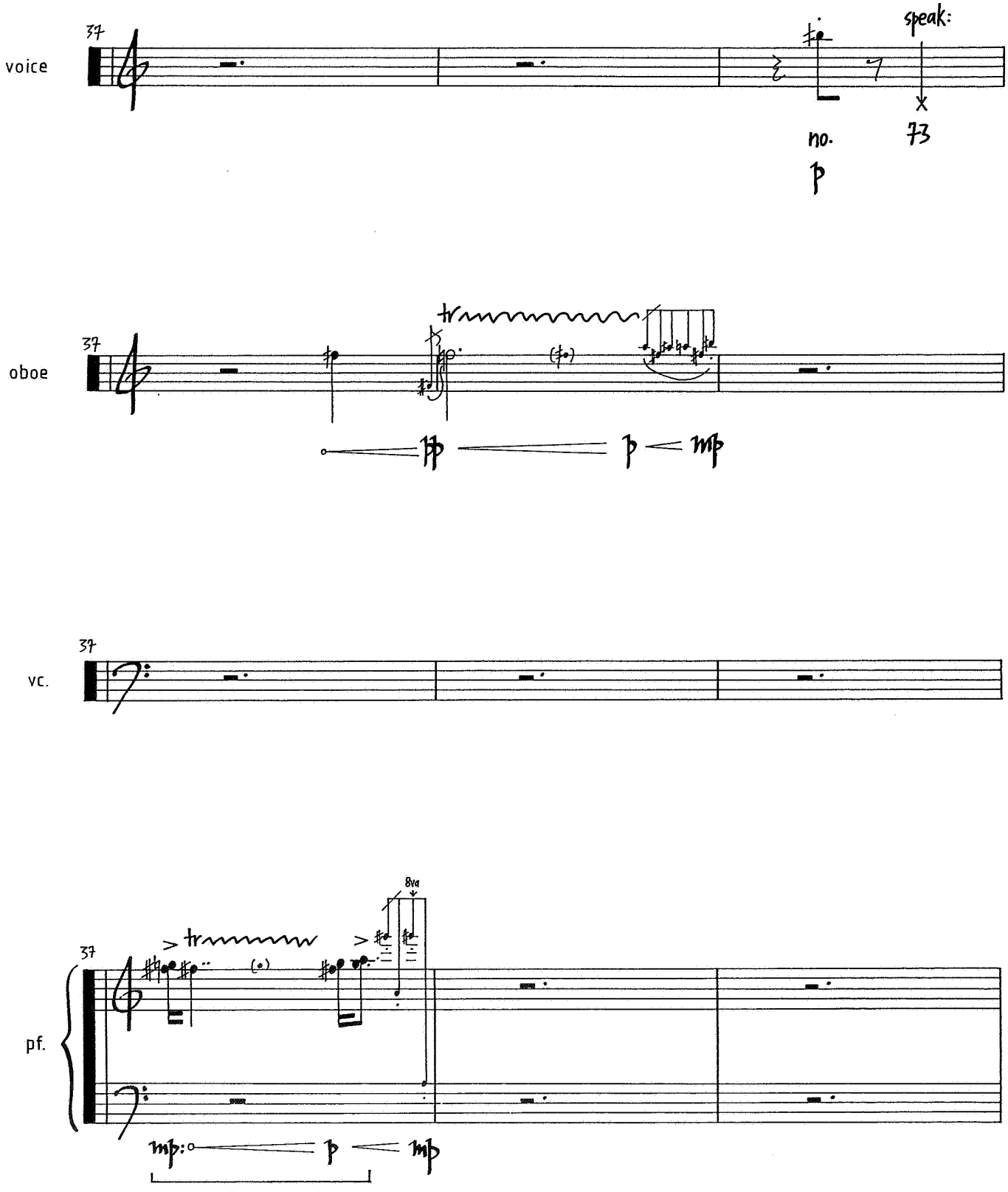

22
voice
te
pe
rr
i. rr i.
6:5
gliss
f
ff > mp
ff
22
oboe
tr tr
3:2
3:2
p
f
ff > mp
22
vc.
22
pf.
f
(15)
ff

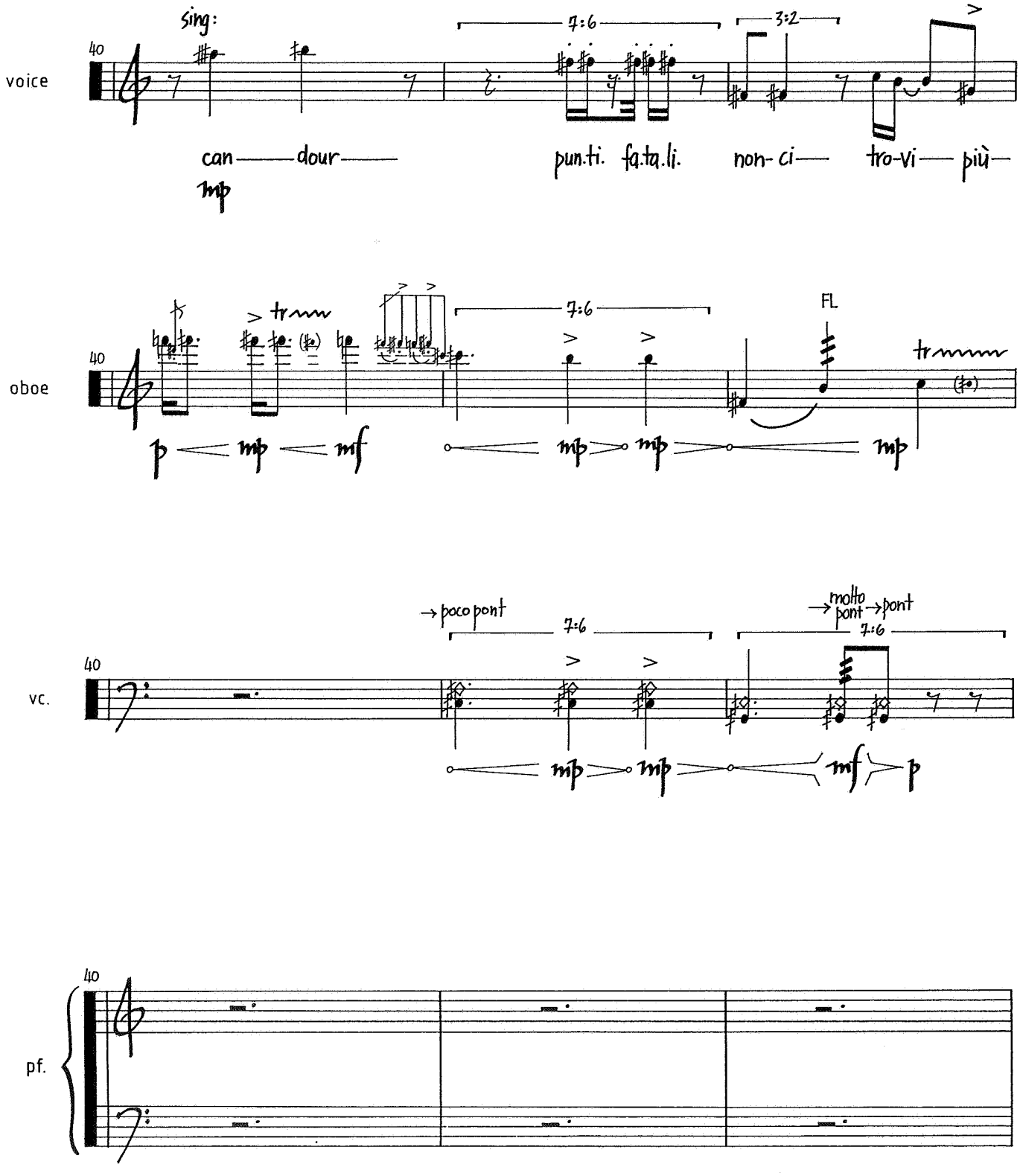

voice
25
5:4
i
V
i
p
ff
f
ff
oboe
25
5:4
p
ff
f
f
ff
vc.
25
pf.
25
mf

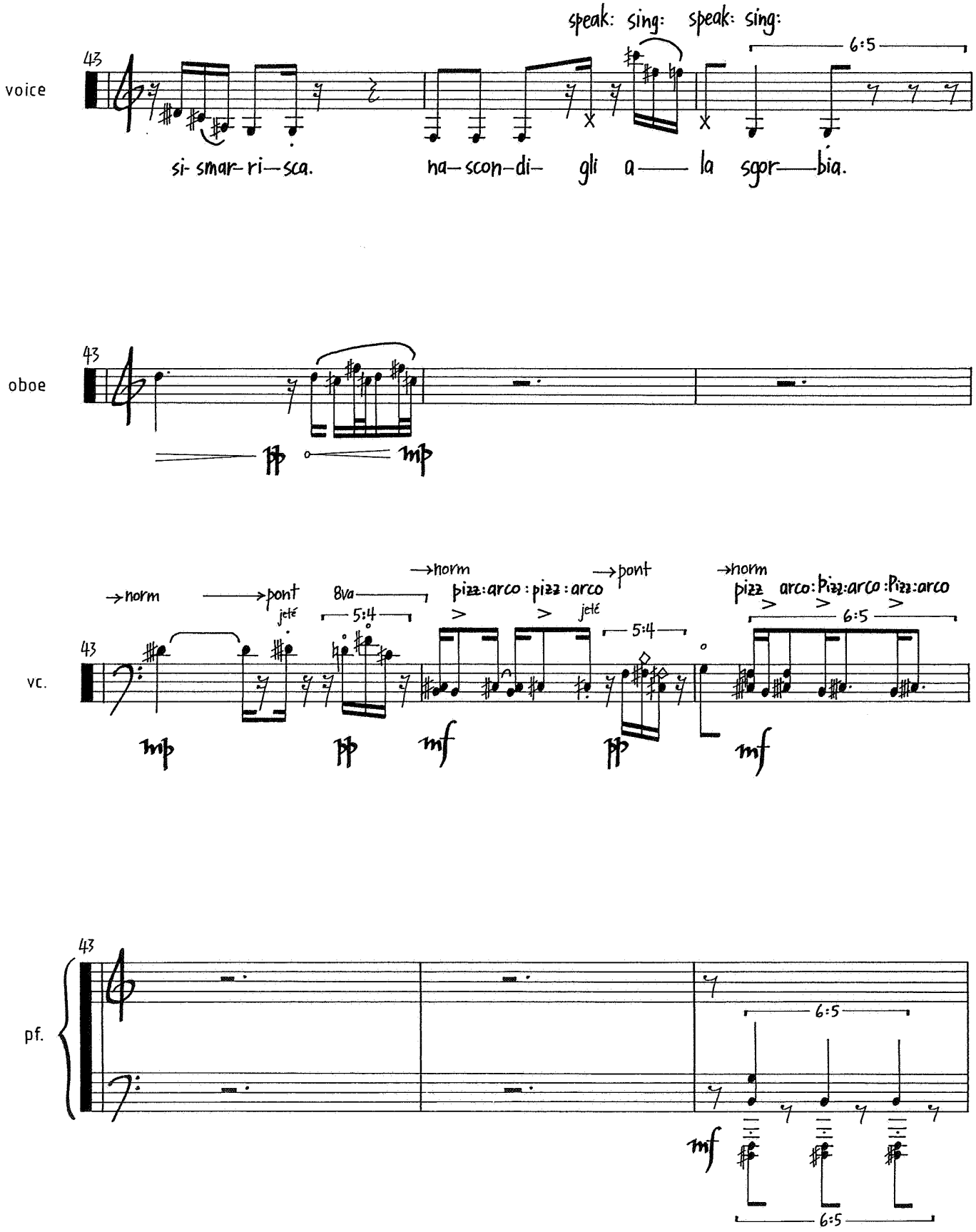

voice
28
gliss
(to)
5:4
3:2
a. a.
sa—ka—u—ra— ki—yo.mi.zu.
mf
f
mp
oboe
poco gliss
mp < f > p
f > mp f >
p < f pp < f
> mp
vc.
pf.

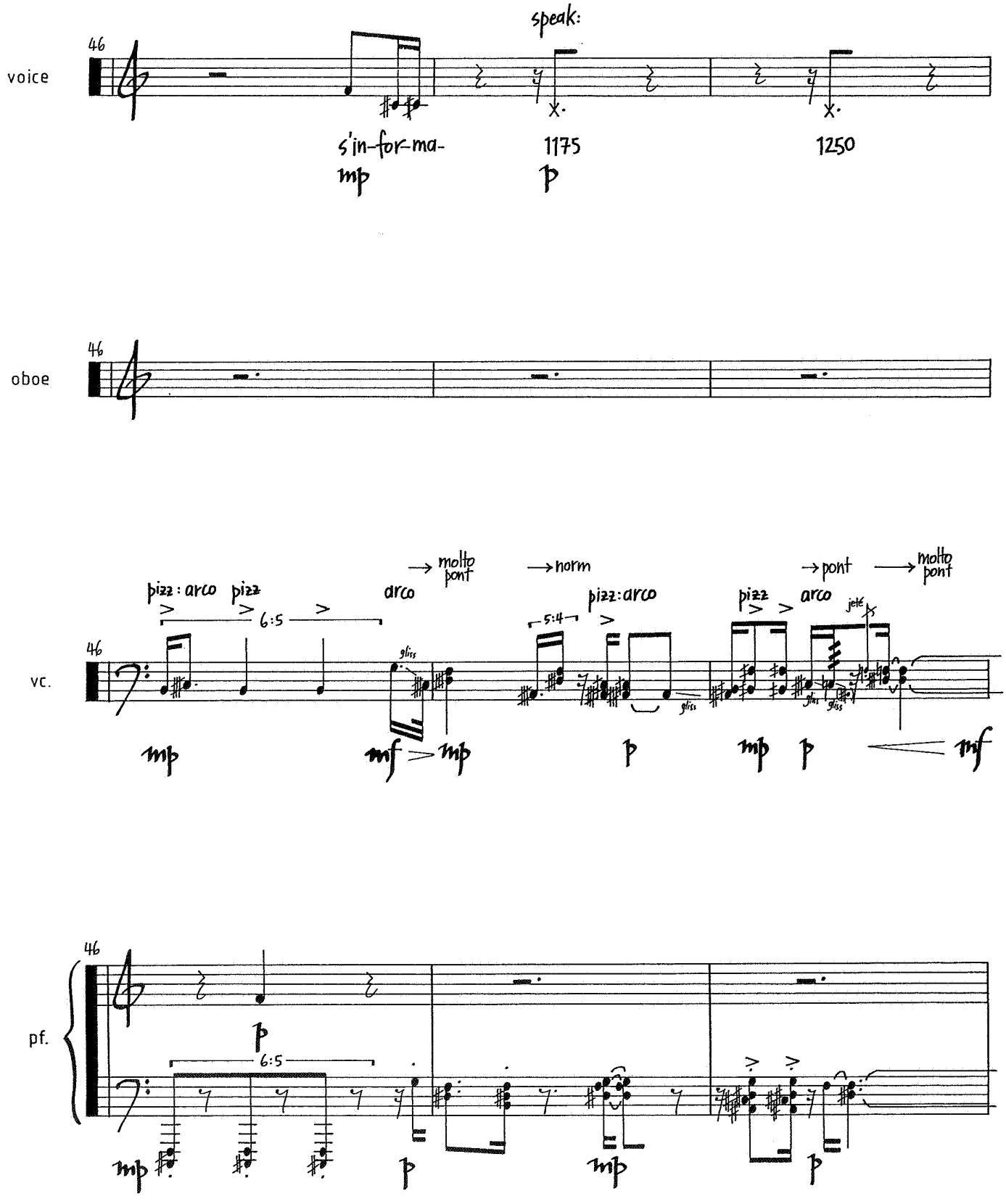

voice
31
5:4
3:2
myo-
shi-n-
a-n-d.
o-qni-lampa.da.
oboe
tr
FL
7:8
7:8
vc.
pf.
7:6
3:2
3:2
7:6
3:2
3:2

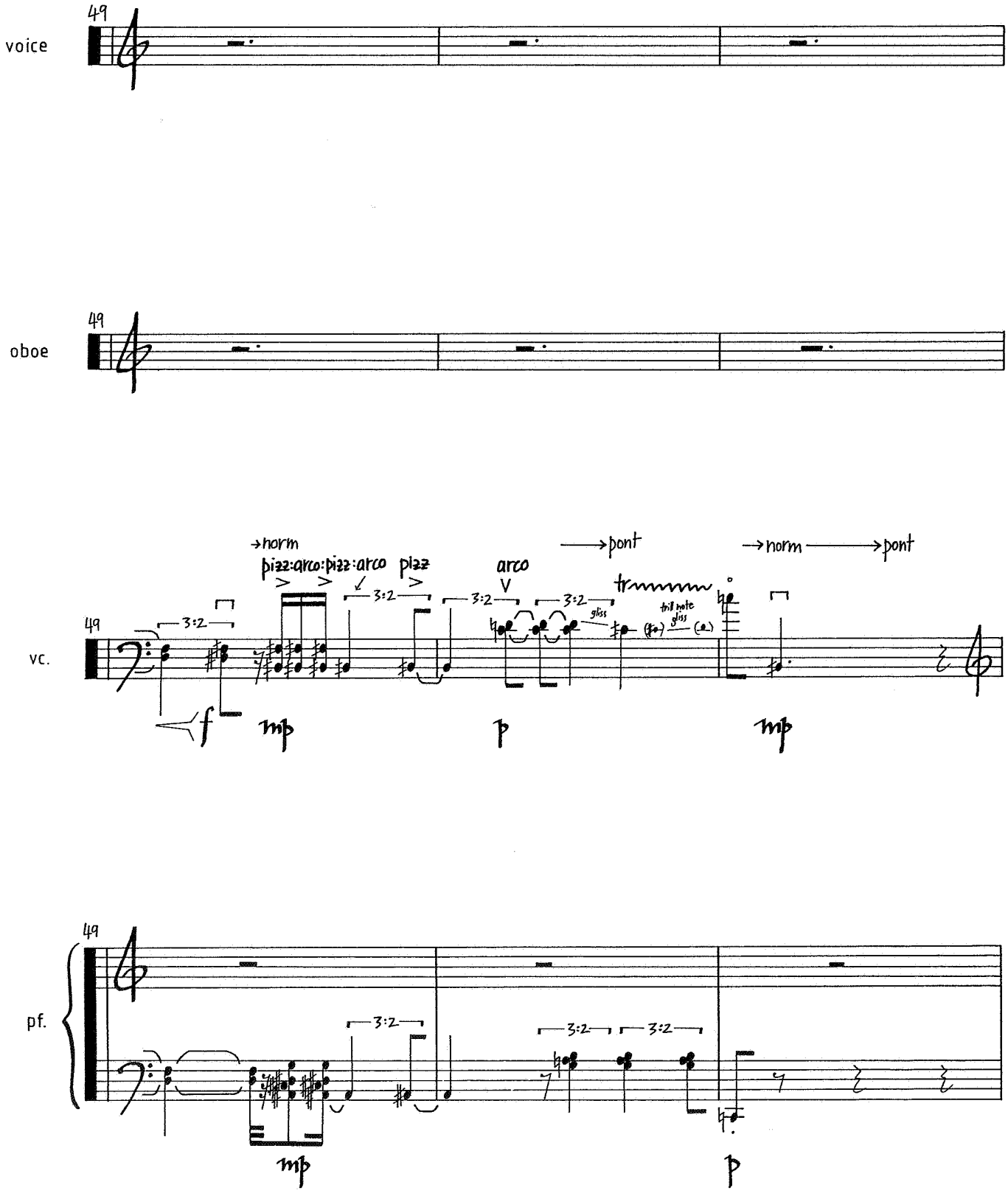

voice
34
whisper:
sing:
a.
squaw
no charm at all about it
p
oboe
34
3:2
FL
5:4
4:3
5:4
gliss
gliss
vc.
34
pf.
34
7:6
7:6
5:4
p
mf
p

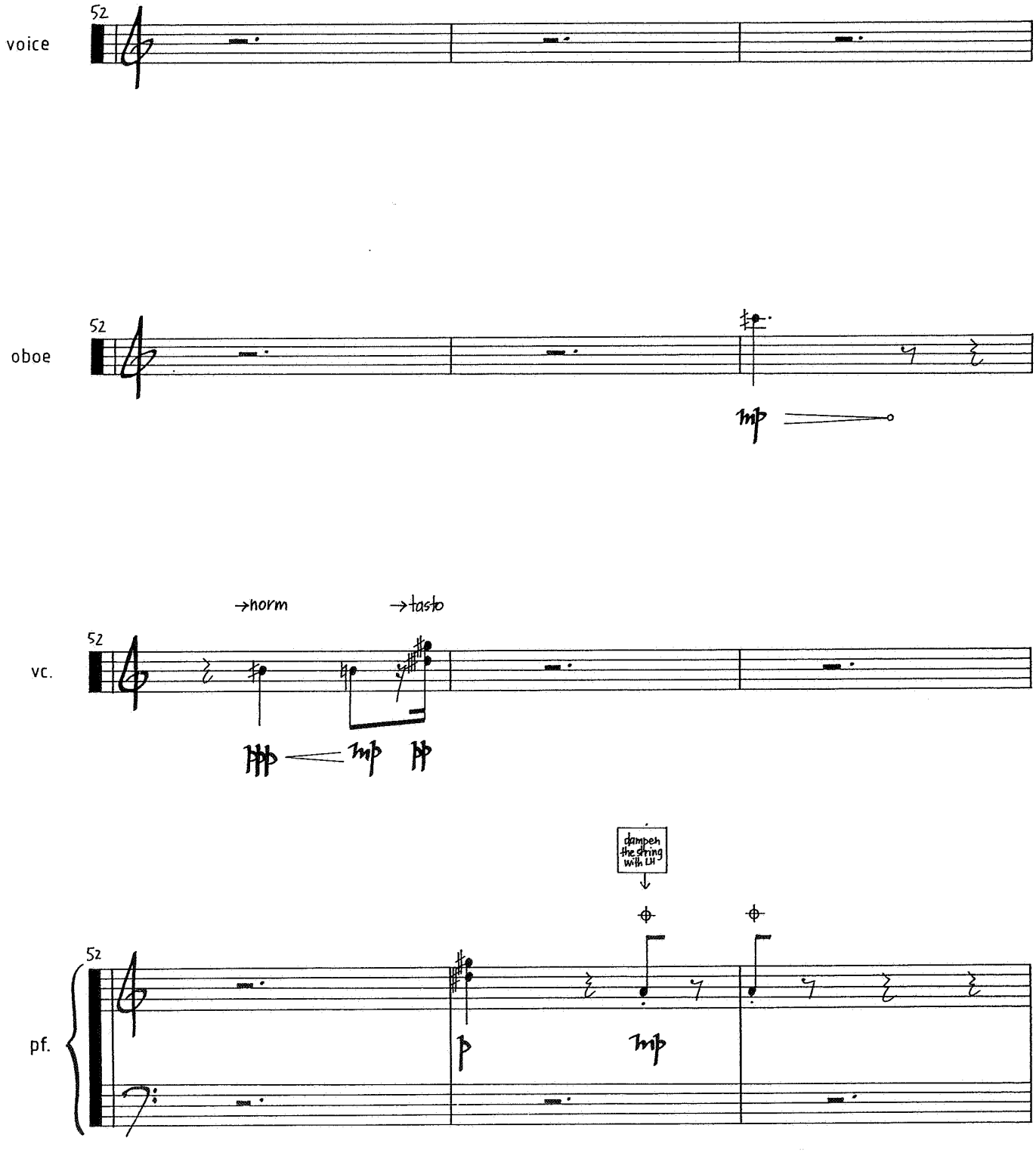

voice
37
speak:
no.
73
oboe
37
tr
vc.
37
pf.
37
8va
tr
mp
p
mp

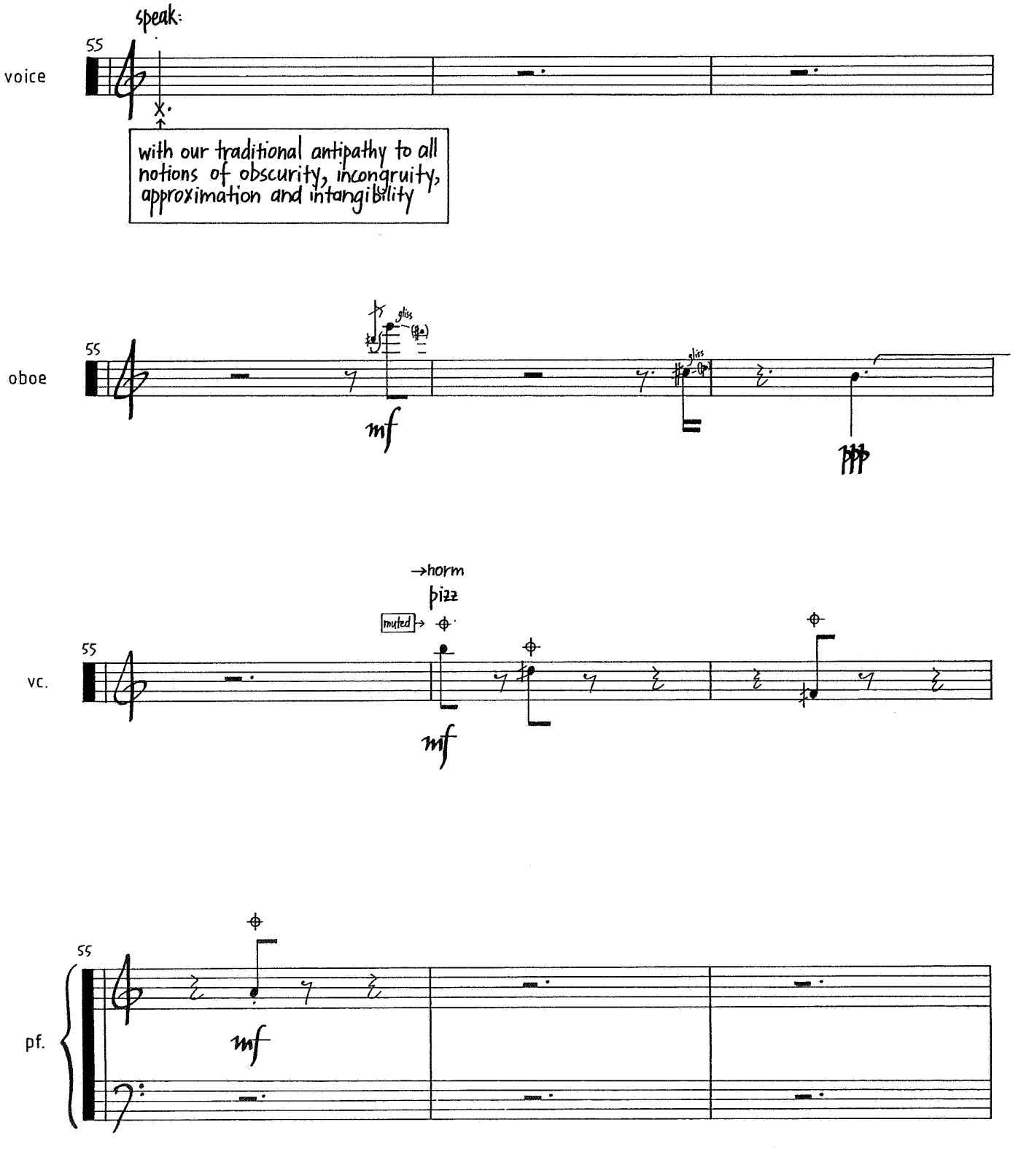

voice
sing:
40
7:6
3:2
can——dour——
mp
pun.ti. fa.ta.li.
non-ci——
tro-vi——
più—
oboe
40
tr
7:6
FL
tr
p
mp
mf
mp
mp
mp
vc.
40
→ poco pont
7:6
→ molto pont → pont
7:6
mp
mp
mf
p
pf.
40

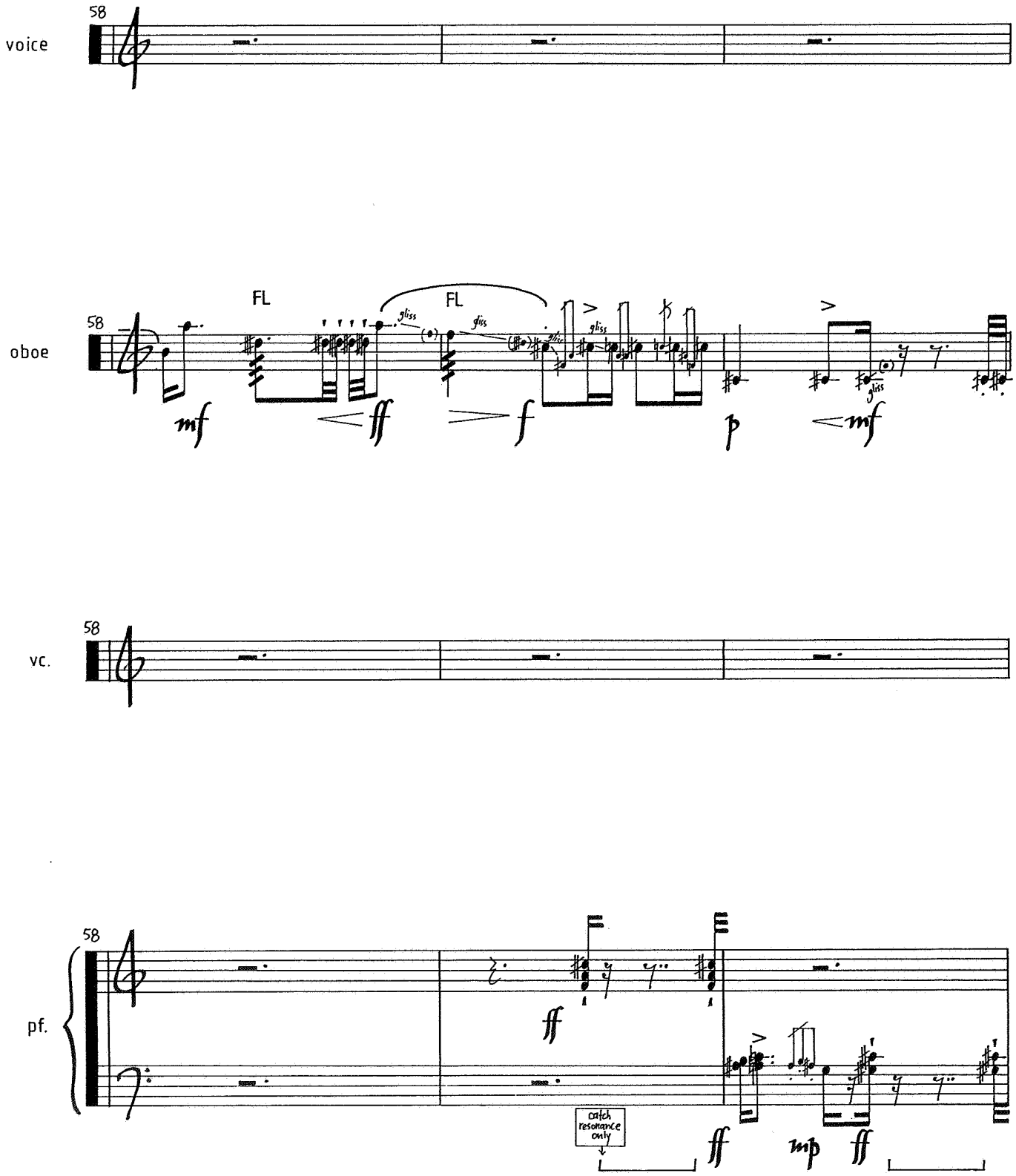

voice
43
speak: sing: speak: sing:
6:5
si- smar- ri— sca.
na— scon— di— gli a— la sgor— bia.
oboe
43
pp
mp
vc.
43
→norm
→pont
jeté
8va
5:4
→norm
pizz:arco : pizz : arco
→pont
jeté
5:4
→norm
pizz arco:pizz:arco:pizz:arco
6:5
mp
pp
mf
pp
mf
pf.
43
6:5
mf
6:5

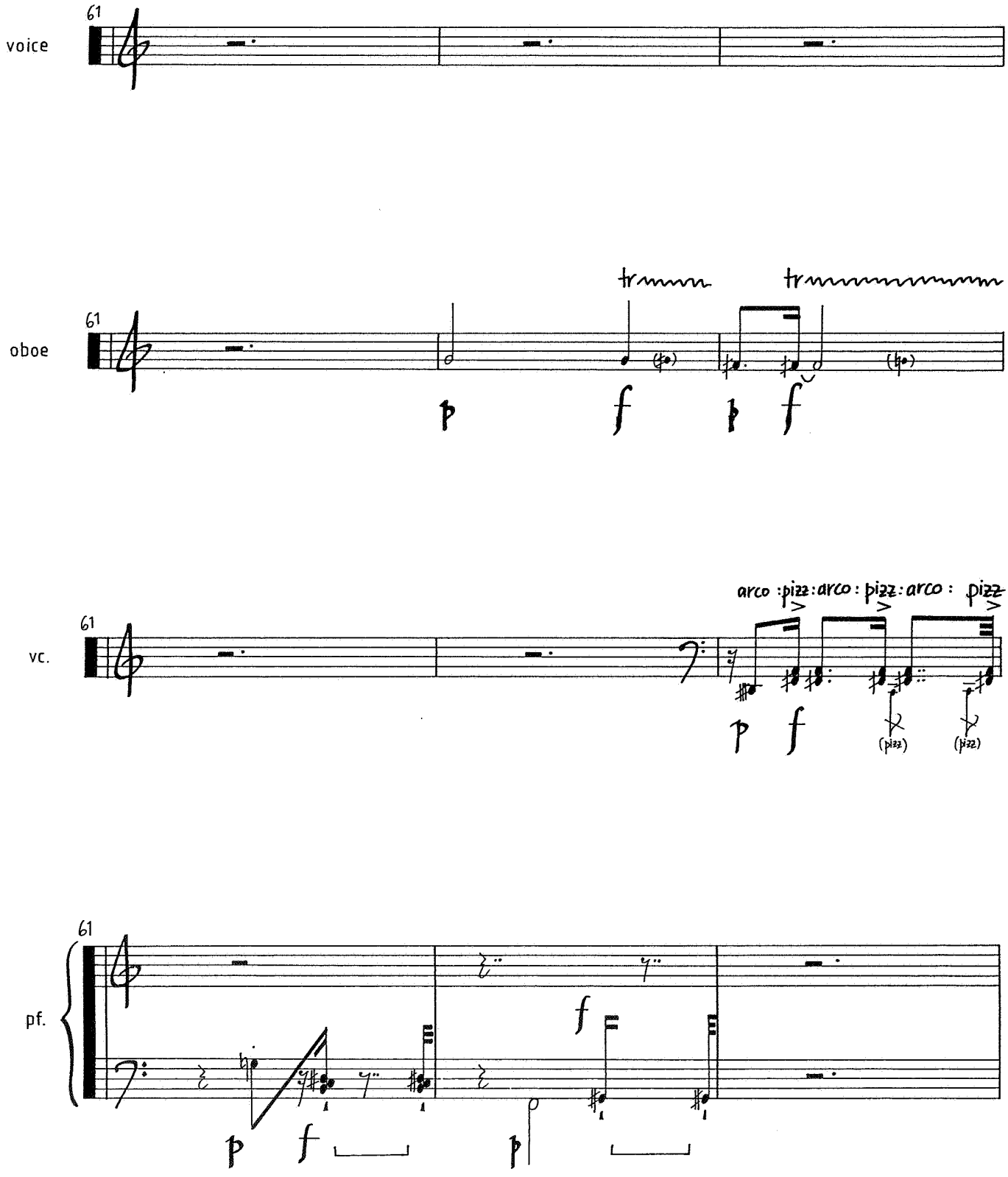

voice
46
speak:
s'in-for-ma-
1175
1250
mp
p
oboe
46
vc.
46
pizz : arco
pizz
6:5
arco
molto pont
norm
5:4
pizz : arco
pont
pizz
arco
molto pont
jeté
gliss
mp
mf
mp
p
mp
p
mf
pf.
46
p
6:5
mp
p
mp
p

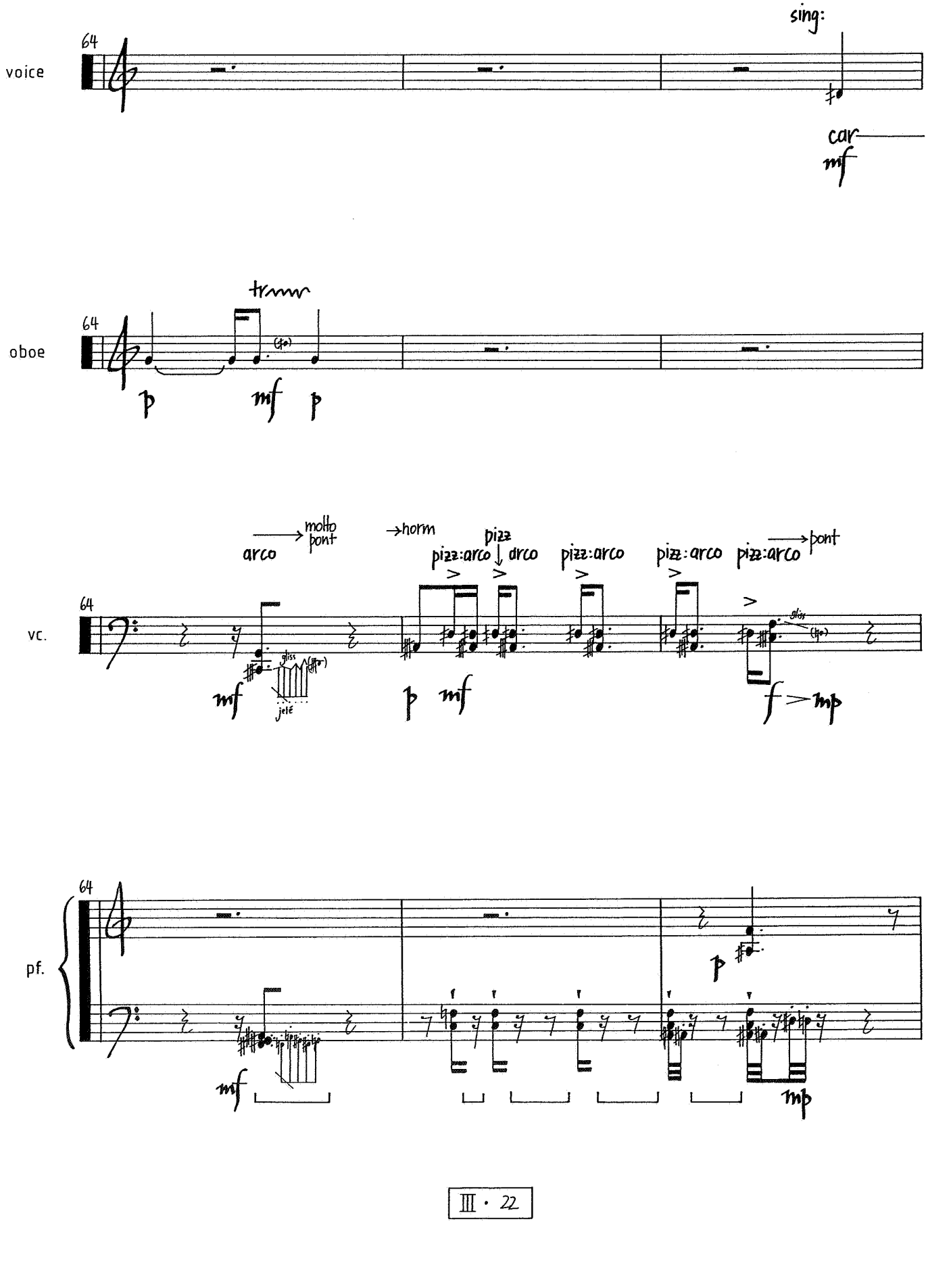

voice
49
oboe
49
vc.
49
→norm
pizz:arco:pizz:arco
pizz
arco
→pont
→norm
→pont
3:2
gliss
trill note
gliss
f
mp
p
mp
pf.
49
3:2
3:2
3:2
mp
p

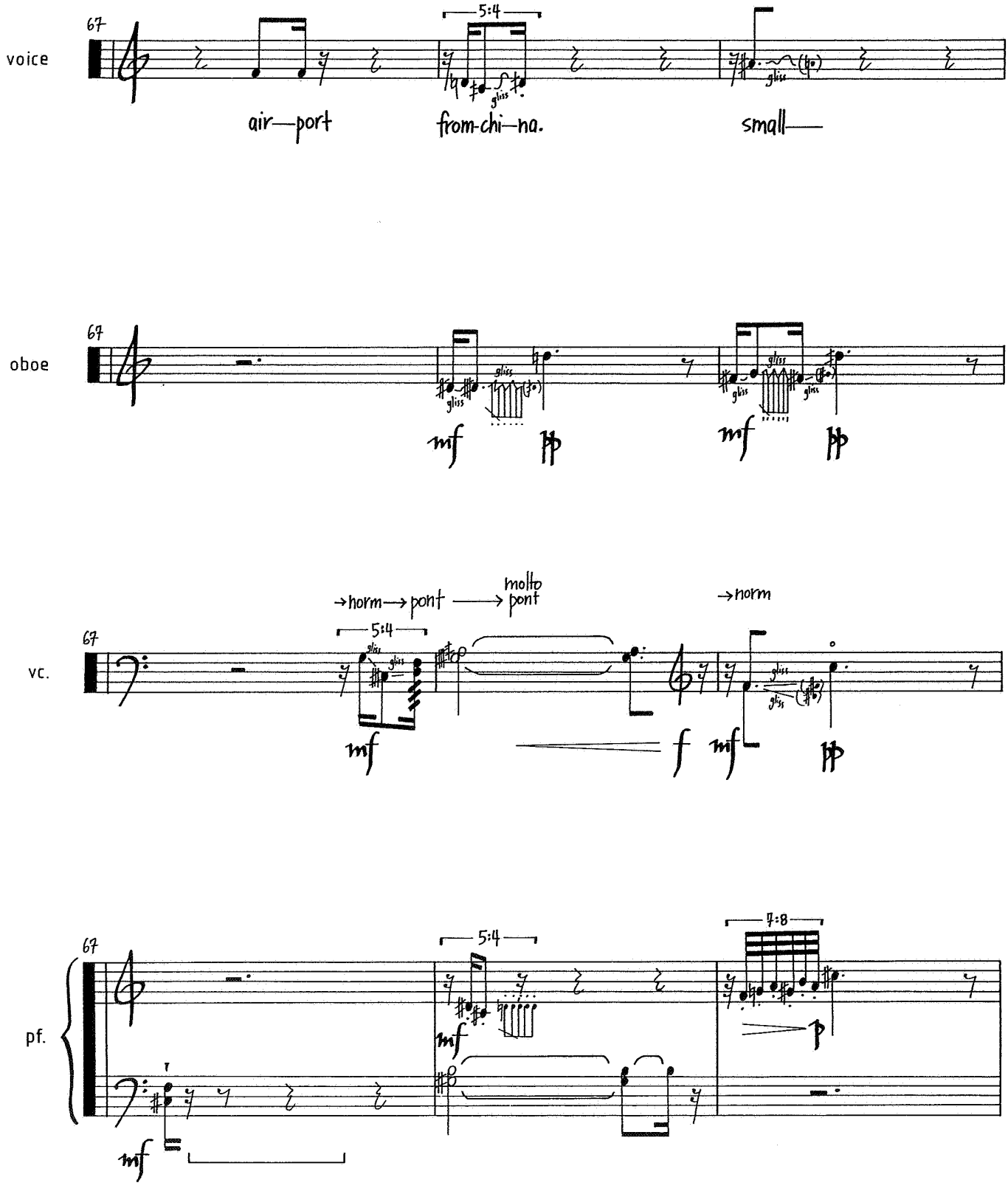

voice
52
oboe
52
mp
→norm
→tasto
vc.
52
ppp
mp
pp
dampen the string with LH
pf.
52
p
mp

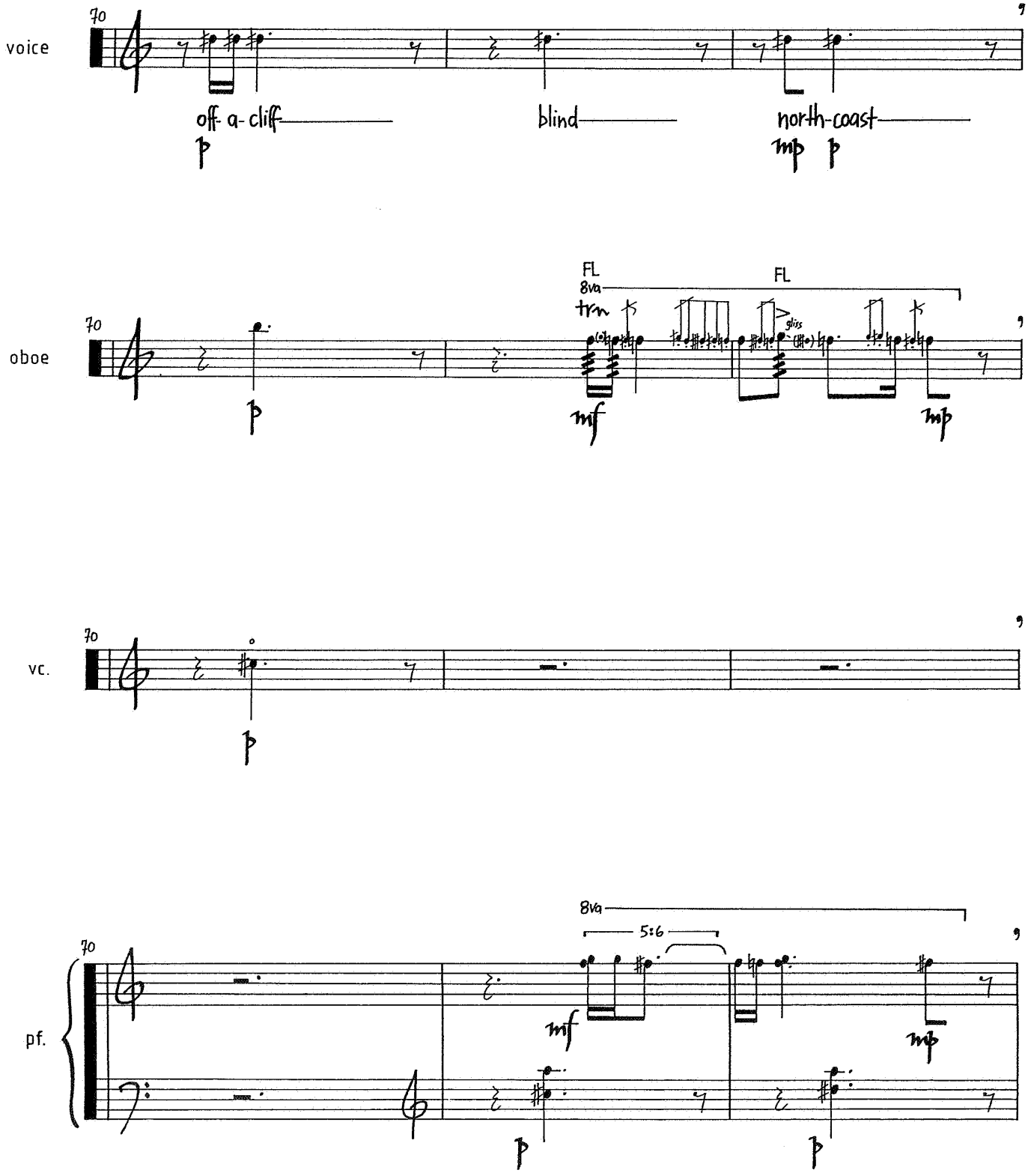

speak:
55
voice
with our traditional antipathy to all notions of obscurity, incongruity, approximation and intangibility
55
oboe
gliss
mf
gliss
ppp
→horn
pizz
muted
55
vc.
mf
55
pf.
mf

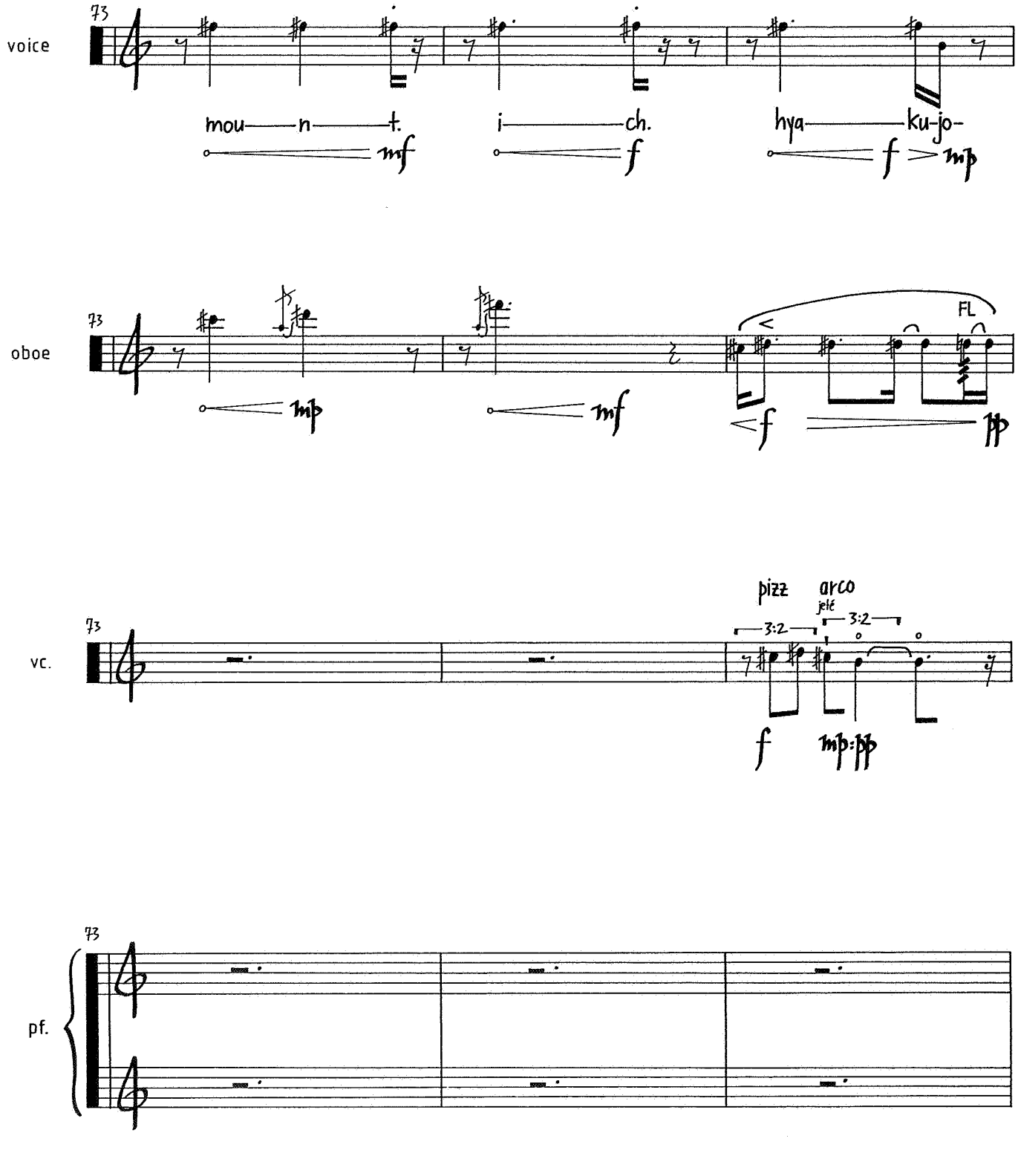

voice
58
oboe
FL
FL
gliss
mf
ff
f
p
mf
vc.
pf.
ff
catch resonance only
mp
ff

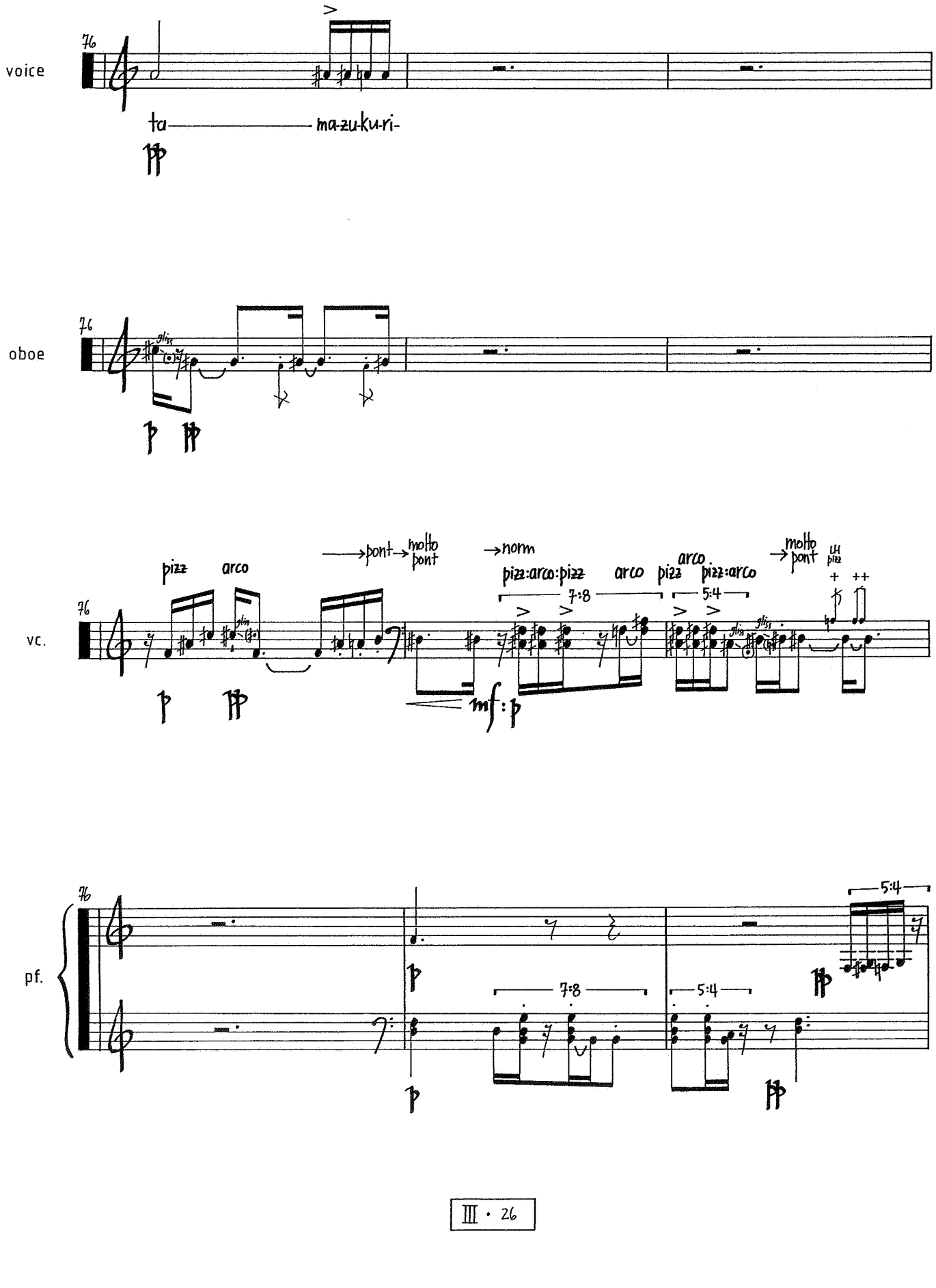

61
voice
61
oboe
tr
tr
p
f
p
f
61
vc.
arco : pizz. : arco : pizz. : arco : pizz.
p
f
(pizz.)
(pizz.)
61
pf.
f
p
f
p

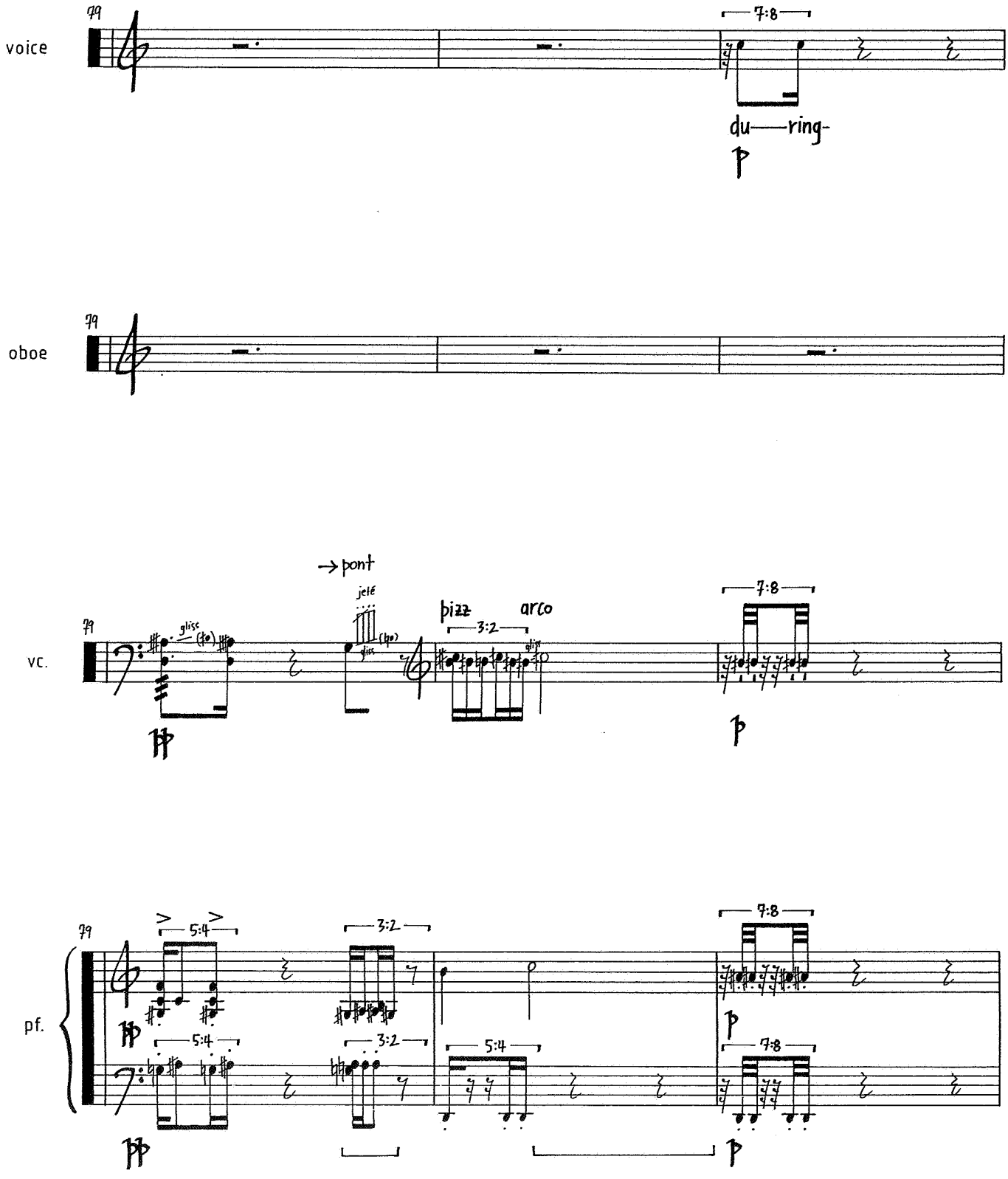

voice
64
sing:
car
mf
oboe
64
tr
p
mf
p
vc.
64
arco
molto pont
→horn
pizz
pizz:arco
arco
pizz:arco
pizz:arco
pizz:arco
→pont
gliss
jeté
mf
p
mf
f
mp
pf.
64
p
mf
mp

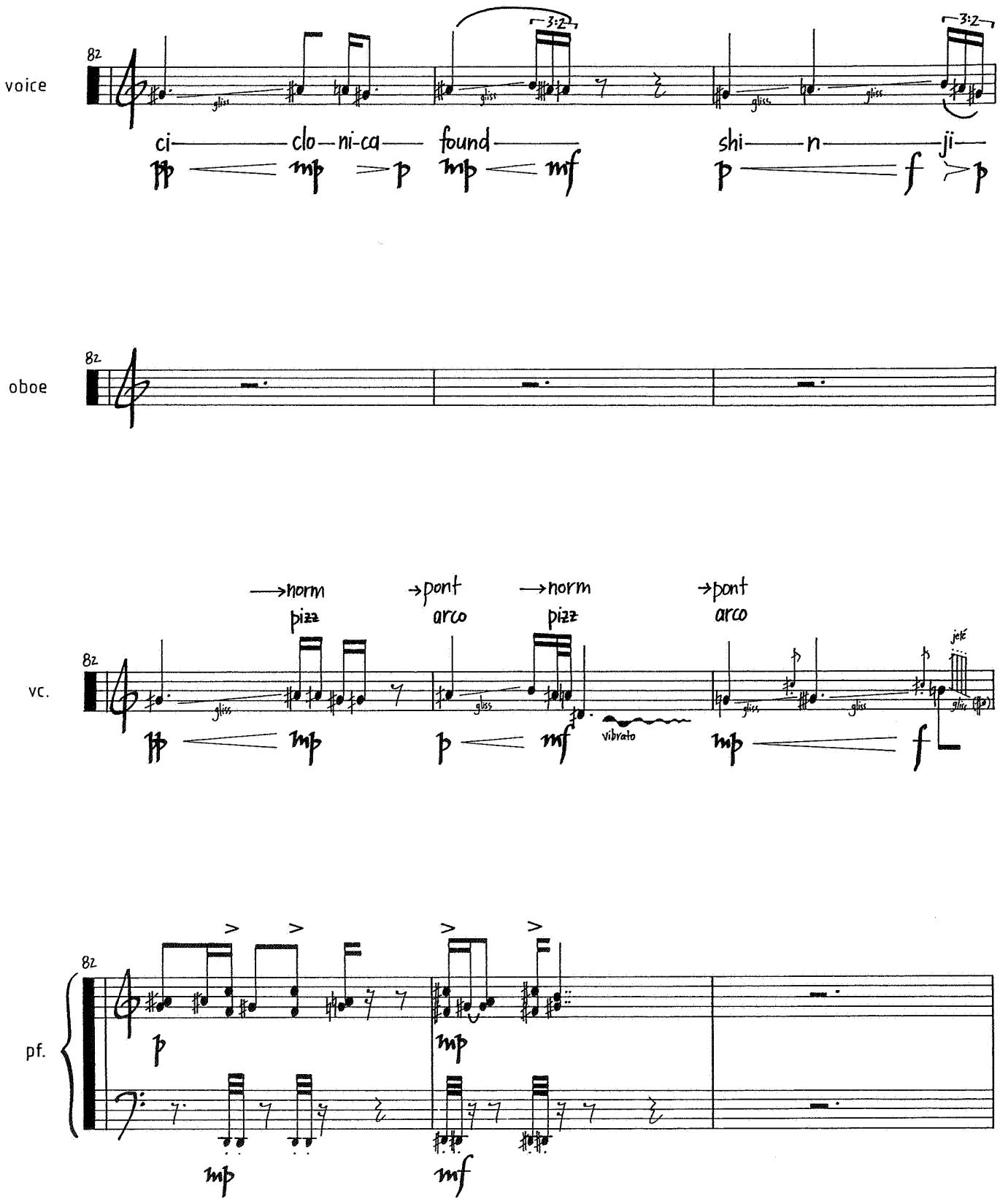

voice
67
5:4
air—port
from-chi—na.
small—
oboe
67
gliss
mf
pp
vc.
67
→norm→ pont
molto pont
→norm
5:4
mf
f
pf.
67
5:4
7:8
mf
p

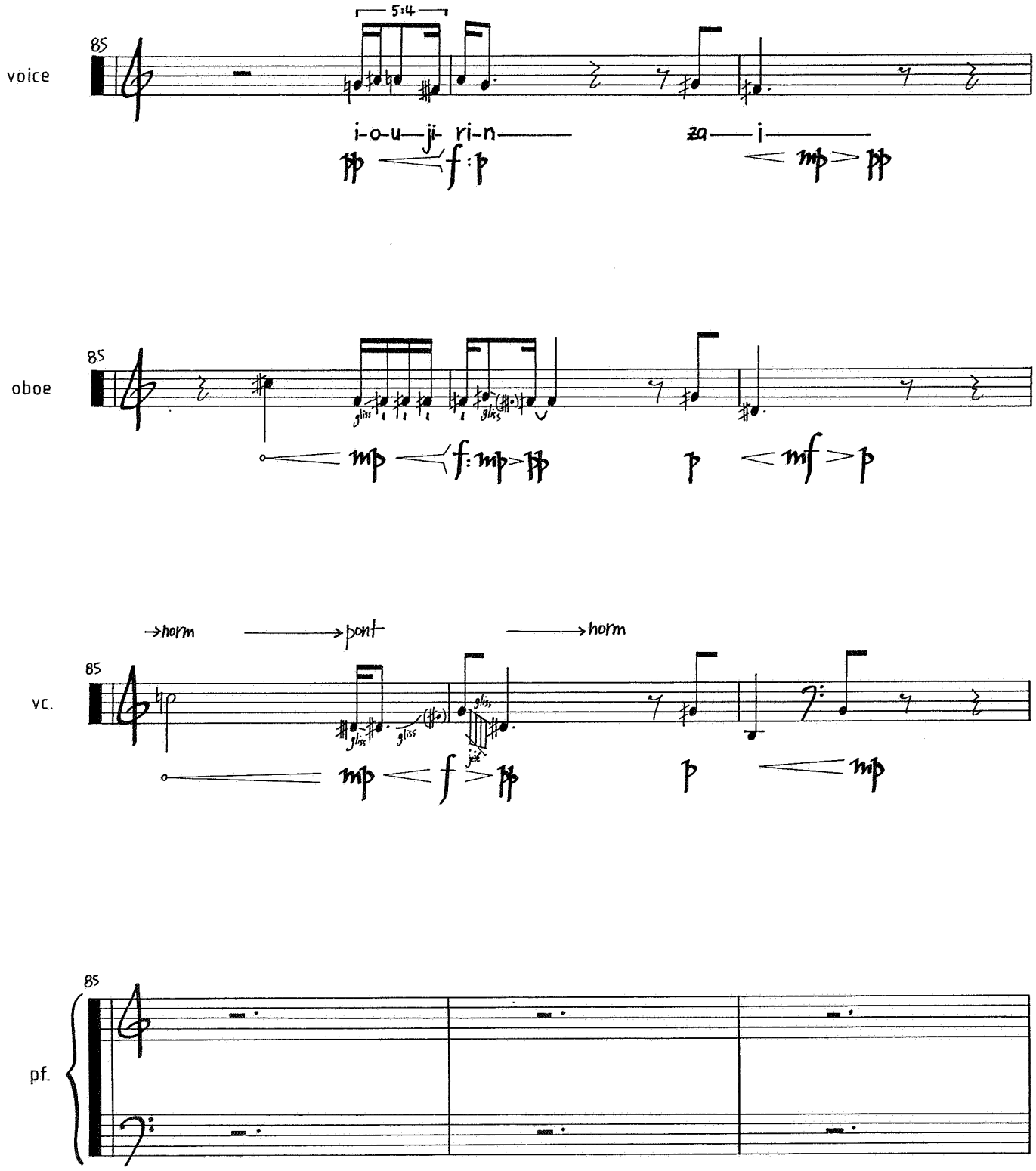

voice
70
off-a-cliff
p
blind
north-coast
mp p
oboe
70
p
FL
8va
trn
mf
FL
gliss
mp
vc.
70
p
pf.
70
8va
5:6
mf
mp
p
p

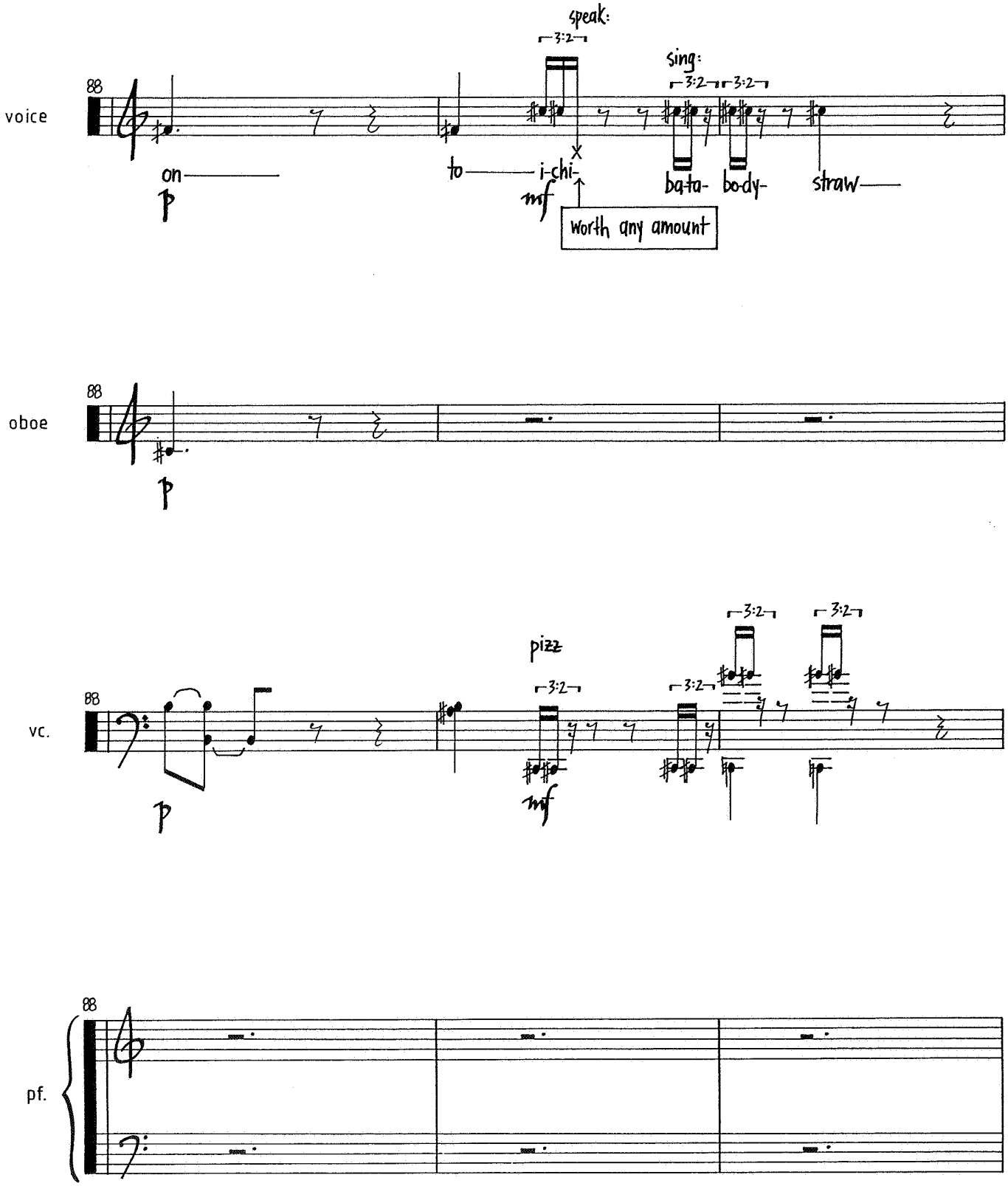

voice
73
mou—n—t.
i—ch.
hya—ku-jo-
mf
f
f > mp
oboe
73
mp
mf
FL
f
pp
vc.
73
pizz
arco
jeté
3:2
3:2
f
mp: pp
pf.
73

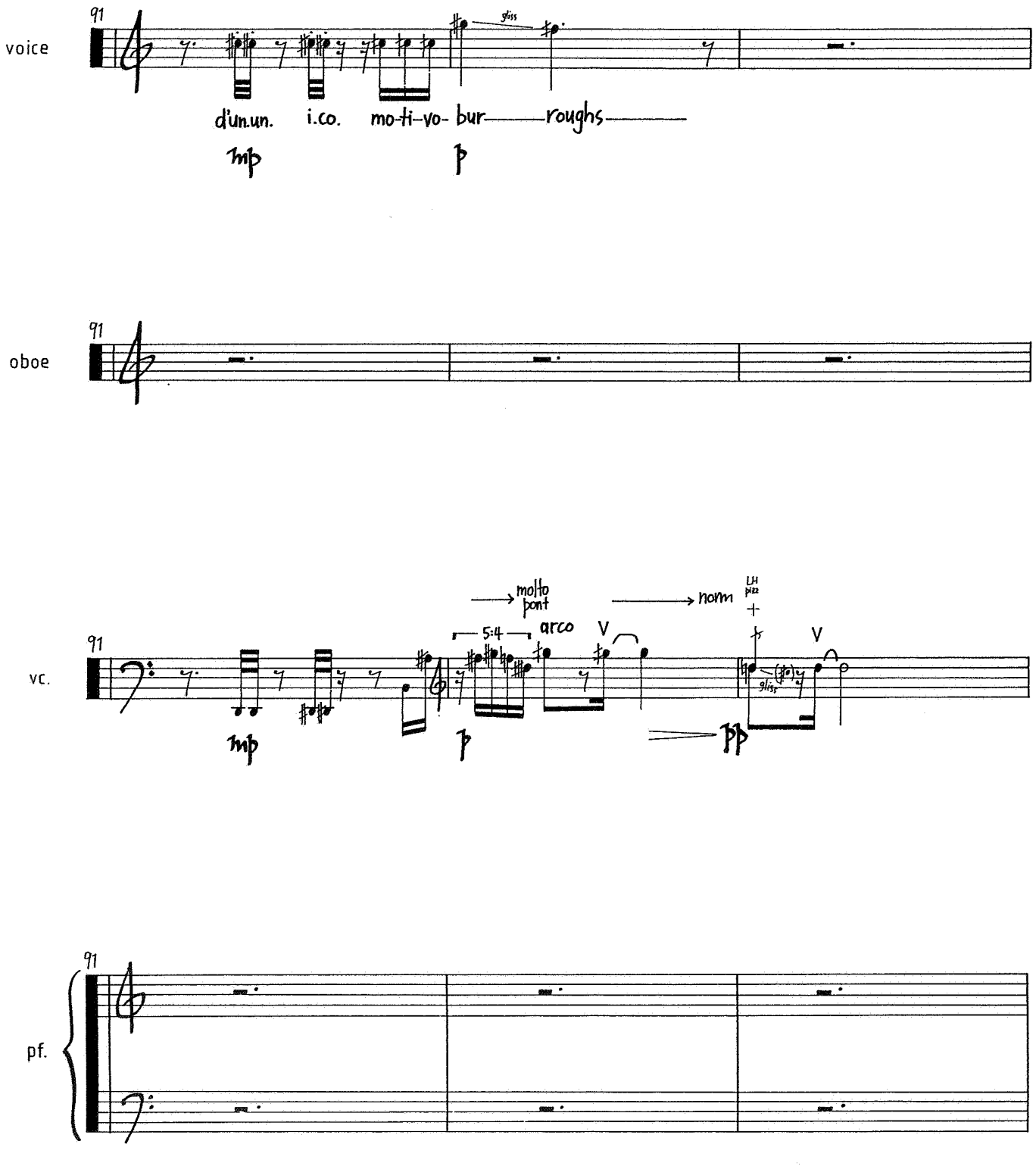

voice
76
ta
ma-zu-ku-ri-
oboe
76
gliss
vc.
76
pizz
arco
pont
molto pont
norm
pizz:arco:pizz
arco
pizz
arco
pizz:arco
molto pont
7:8
5:4
mf : p
pf.
76
7:8
5:4
5:4

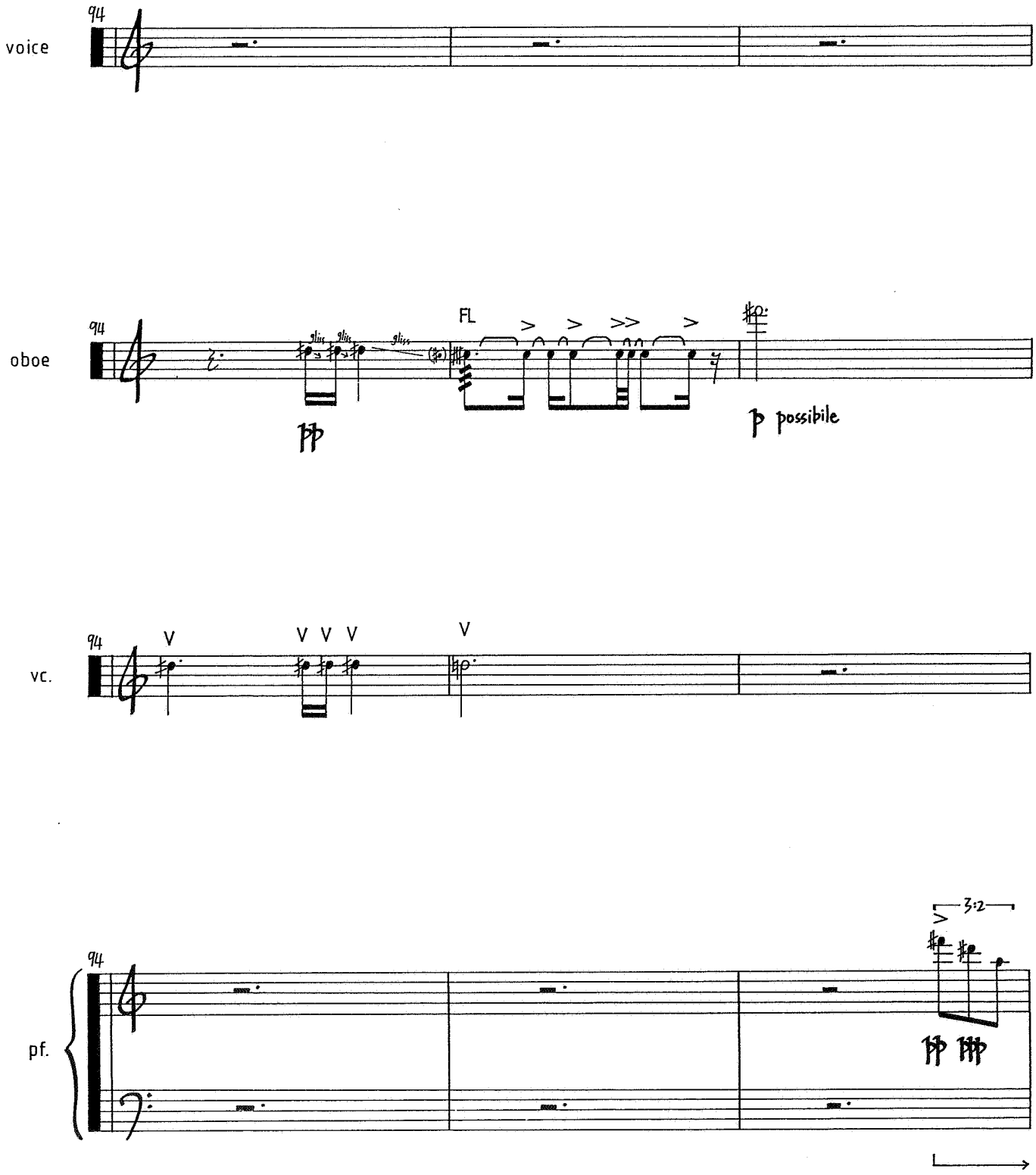

voice
79
7:8
du——ring-
oboe
79
vc.
79
→ pont
jeté
gliss
(lo)
(hp)
pizz
arco
3:2
7:8
pf.
79
5:4
3:2
7:8

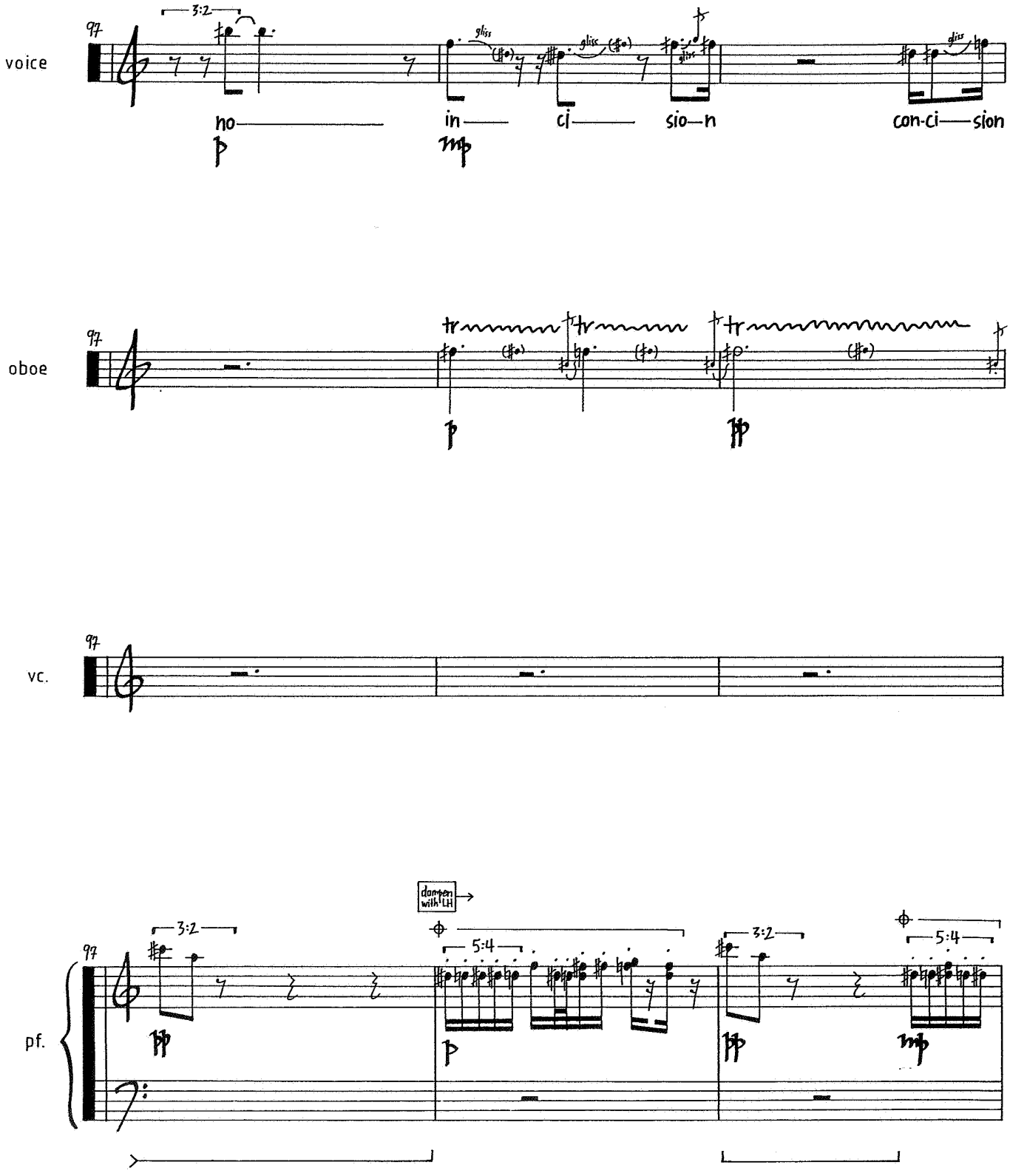

voice
82
ci clo-ni-ca found shi n ji
pp mp p mp mf p f p
3:2
3:2
gliss
oboe
82
vc.
82
→norm pizz
→pont arco
→norm pizz
→pont arco
vibrato
jeté
pf.
82
p
mp
mp
mf

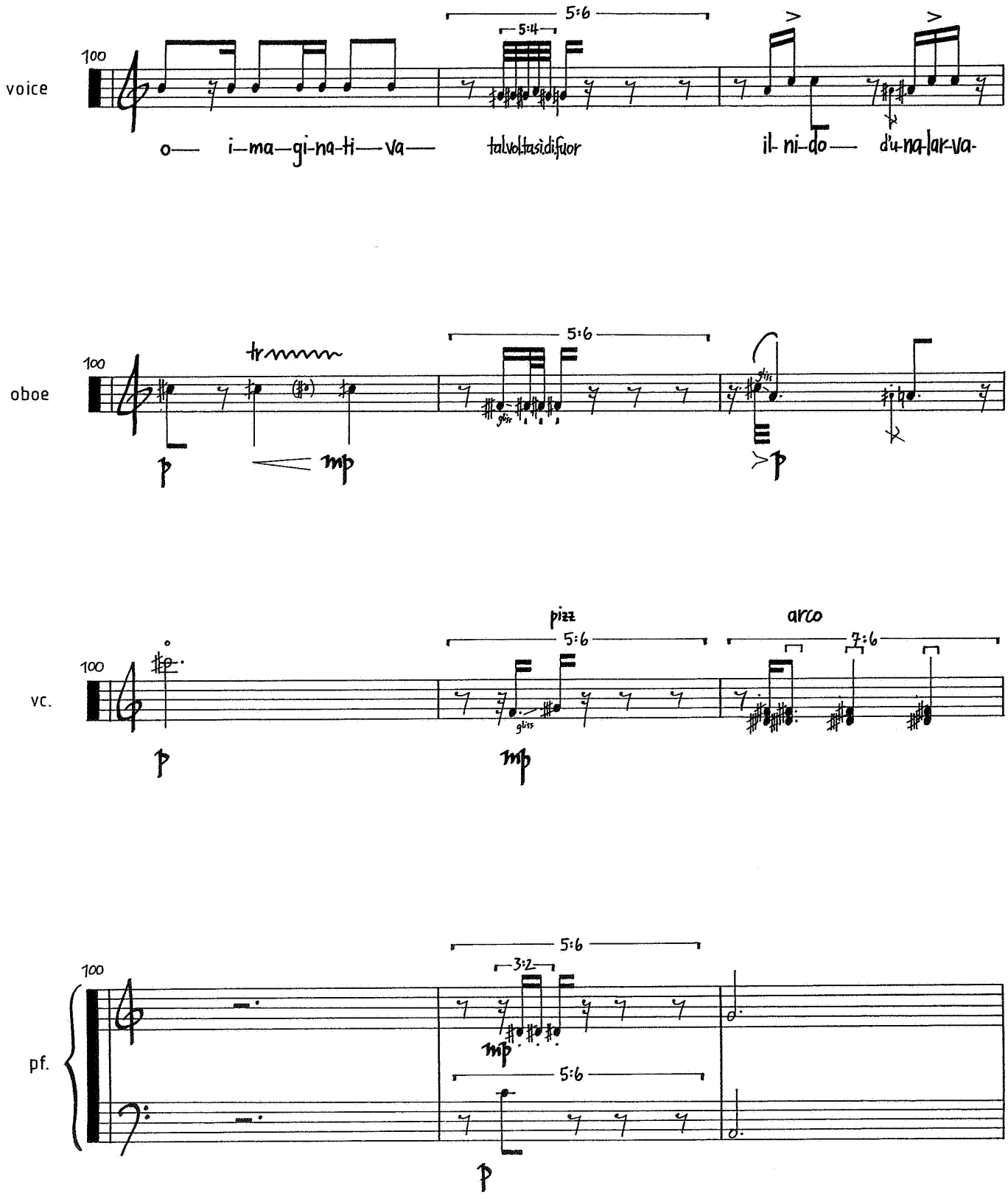

voice
85
5:4
i-o-u-ji- ri-n-
za-i-
oboe
85
vc.
85
→horm
→pont
→horm
pf.
85

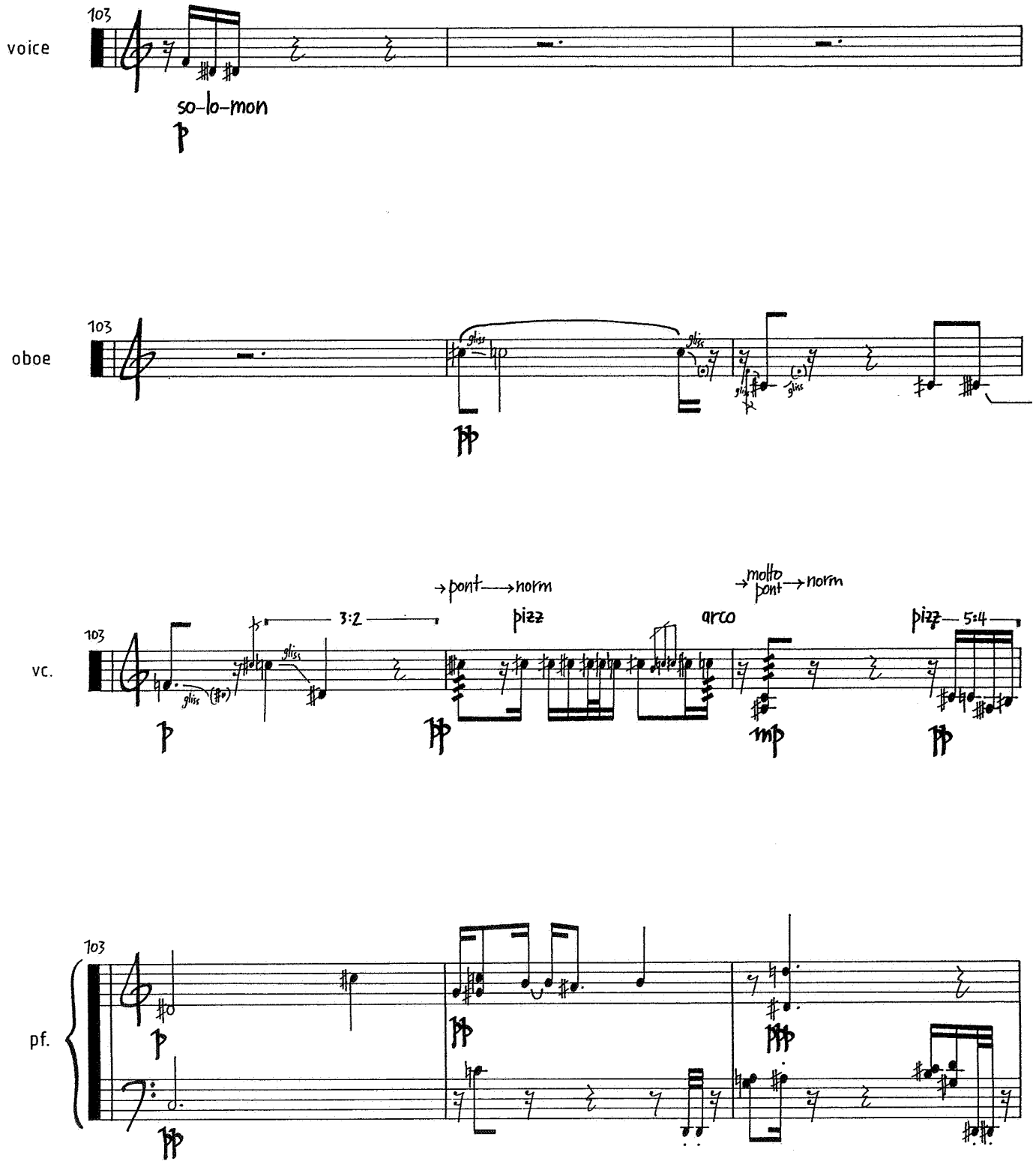

voice
oboe
vc.
pf.
88
speak:
3:2
sing:
on
to
i-chi-
ba-ta-
bo-dy-
straw
p
mf
worth any amount
pizz

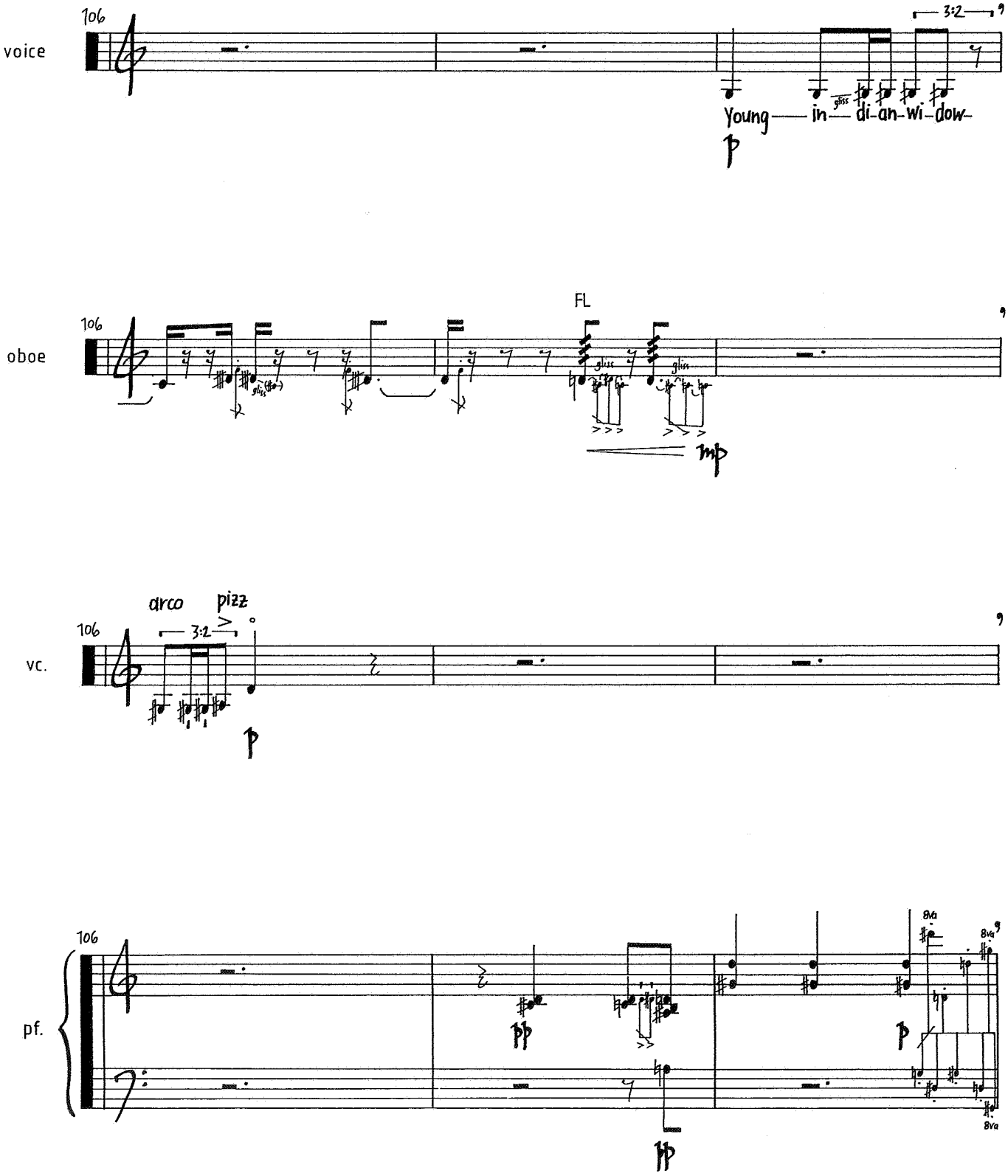

voice
91
gliss
d'un.un.
i.co.
mo-ti-vo-
bur
roughs
mp
p
oboe
91
vc.
91
molto pont
norm
LH pizz
5:4
arco
V
V
gliss
mp
p
pp
pf.
91

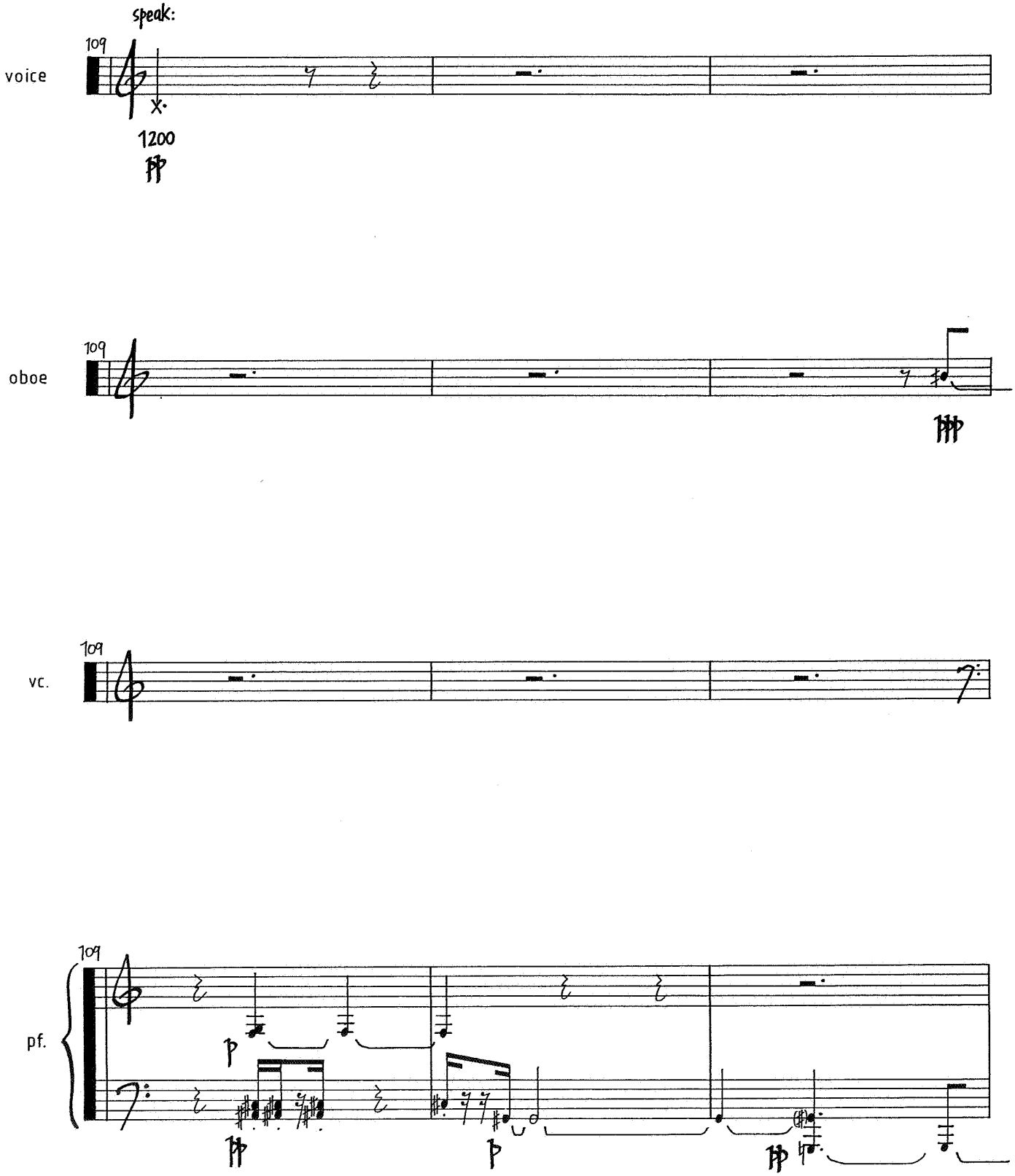

voice
oboe
vc.
pf.
94
FL
pp
p possibile
V
3:2

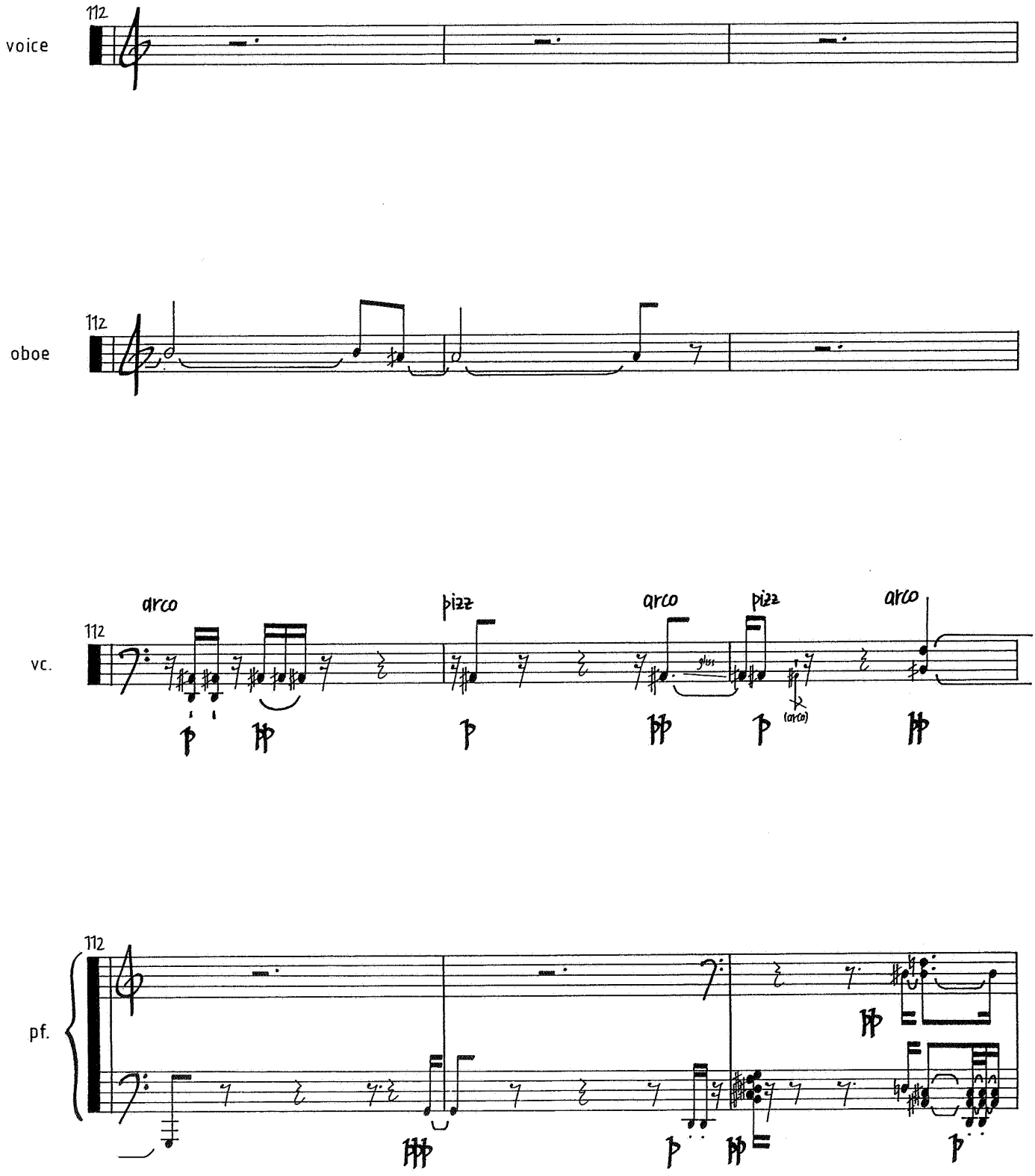

voice
oboe
vc.
pf.
97
3:2
gliss
no
in
ci
sio—n
con-ci—sion
tr
dampen with LH
5:4
p
mp
pp

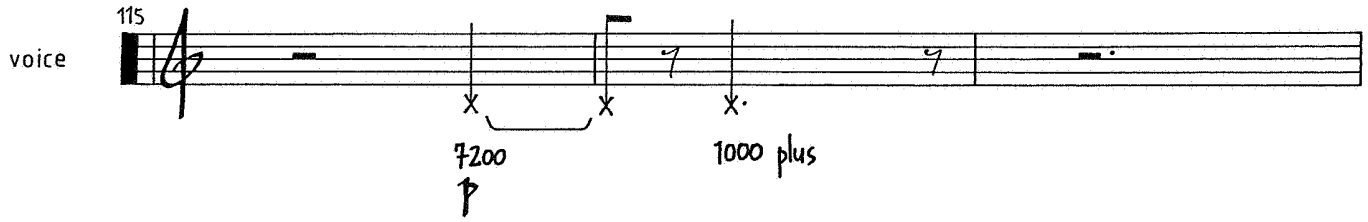

voice
100
5:6
5:4
o— i—ma—gi-na-ti—va— talvoltasidifuor il- ni-do— d'u-na-lar-va-
oboe
100
tr
5:6
p
mp
>p
vc.
100
pizz
5:6
arco
7:6
p
mp
pf.
100
5:6
3:2
mp
5:6
p

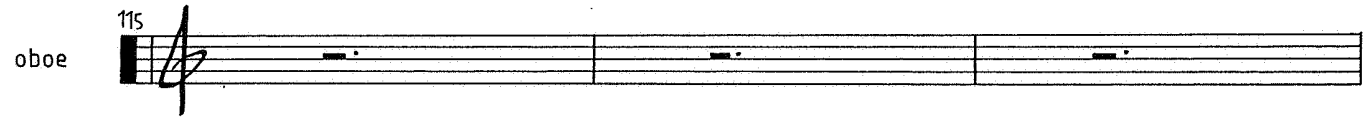

voice
103
so-lo-mon
p
oboe
103
gliss
pp
vc.
103
gliss
p
3:2
→pont→norm
pizz
pp
arco
→molto pont→norm
mp
pizz
5:4
pp
pf.
103
p
pp
ppp
pp

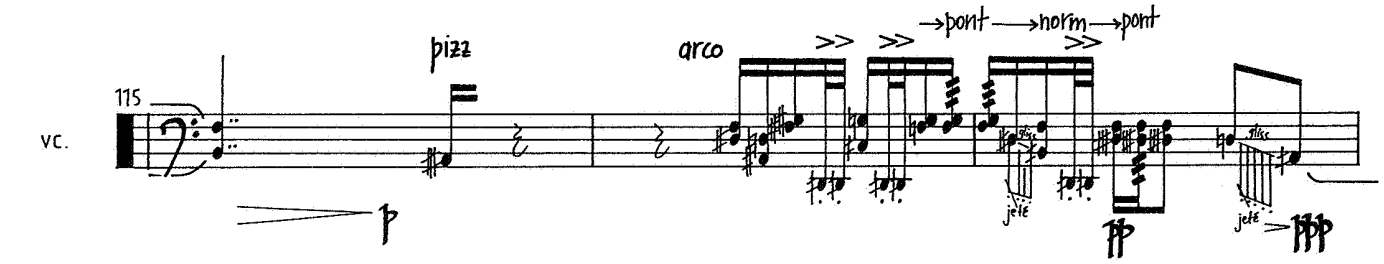

voice
106
3:2
Young — in — di-an-wi-dow-
p
oboe
106
FL
gliss
mp
vc.
arco
pizz
106
3:2
p
pf.
106
pp
p
8va
8va
8va
pp

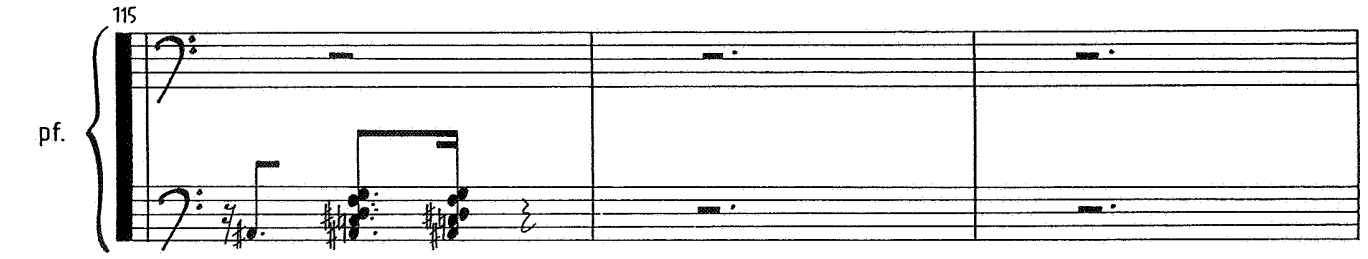

speak:
109
voice
1200
109
oboe
109
vc.
109
pf.

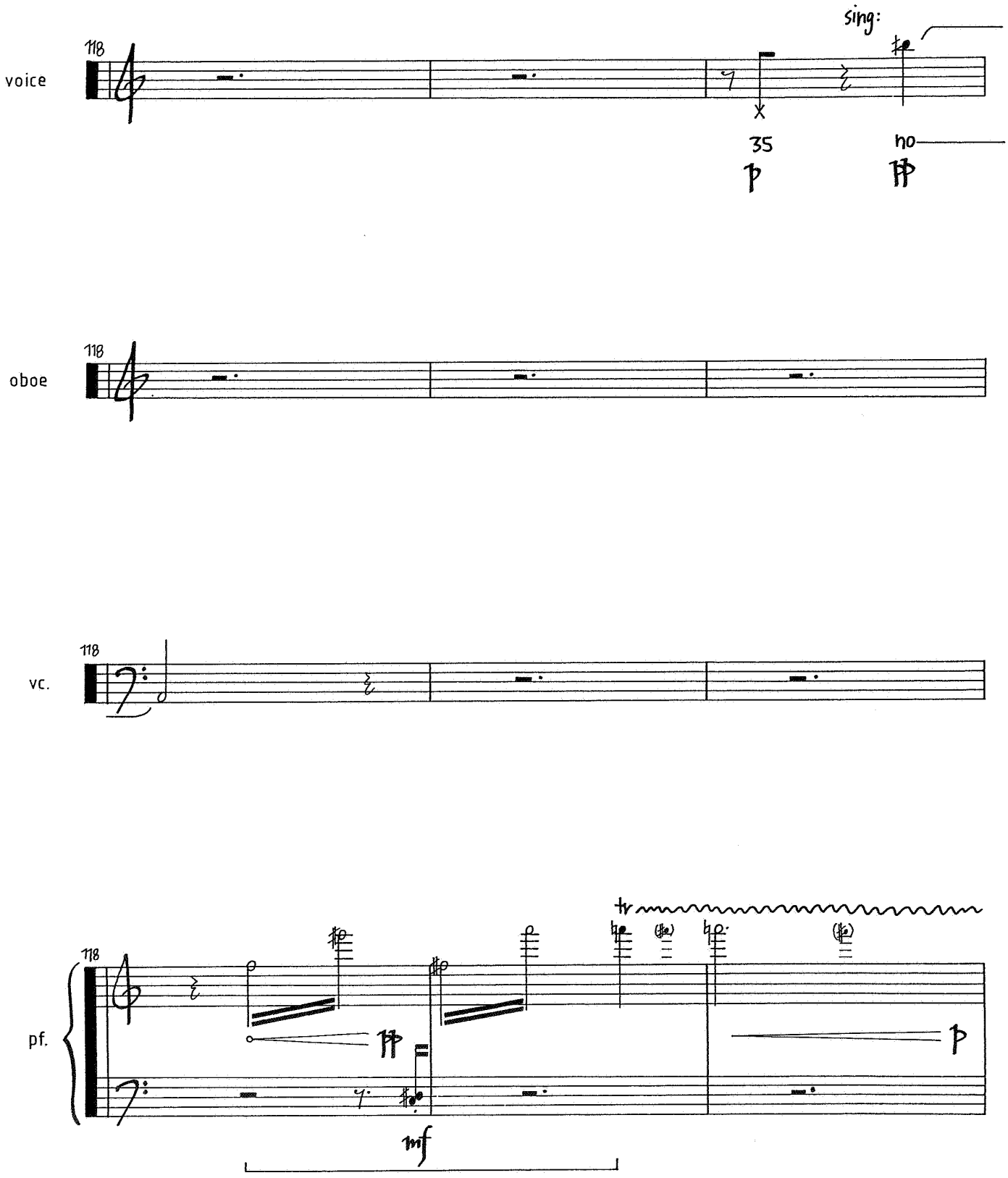

voice
112
oboe
112
vc.
112
arco
pizz
arco
pizz
arco
gliss
(arco)
pf.
112

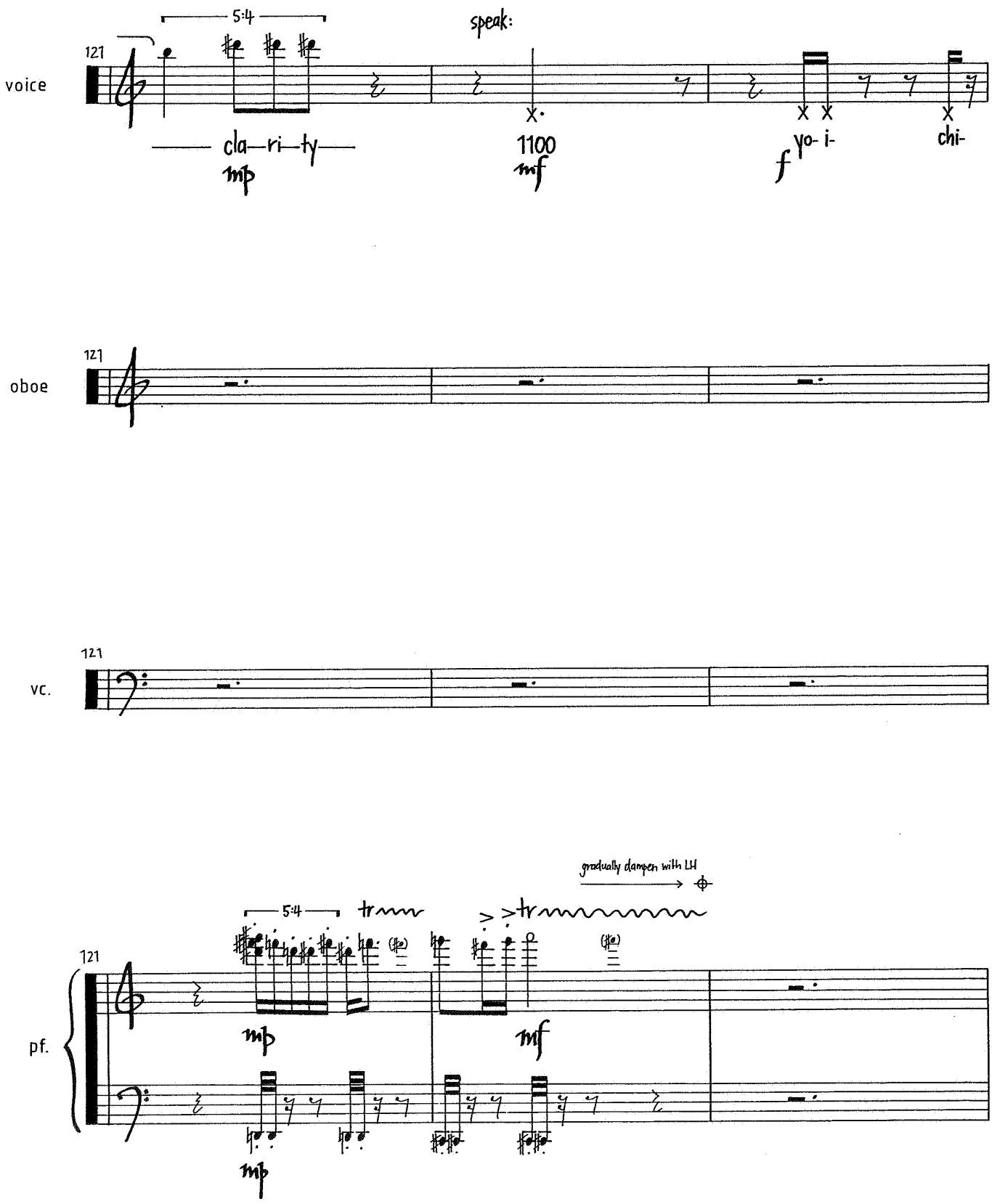

voice
115
7200
1000 plus
p

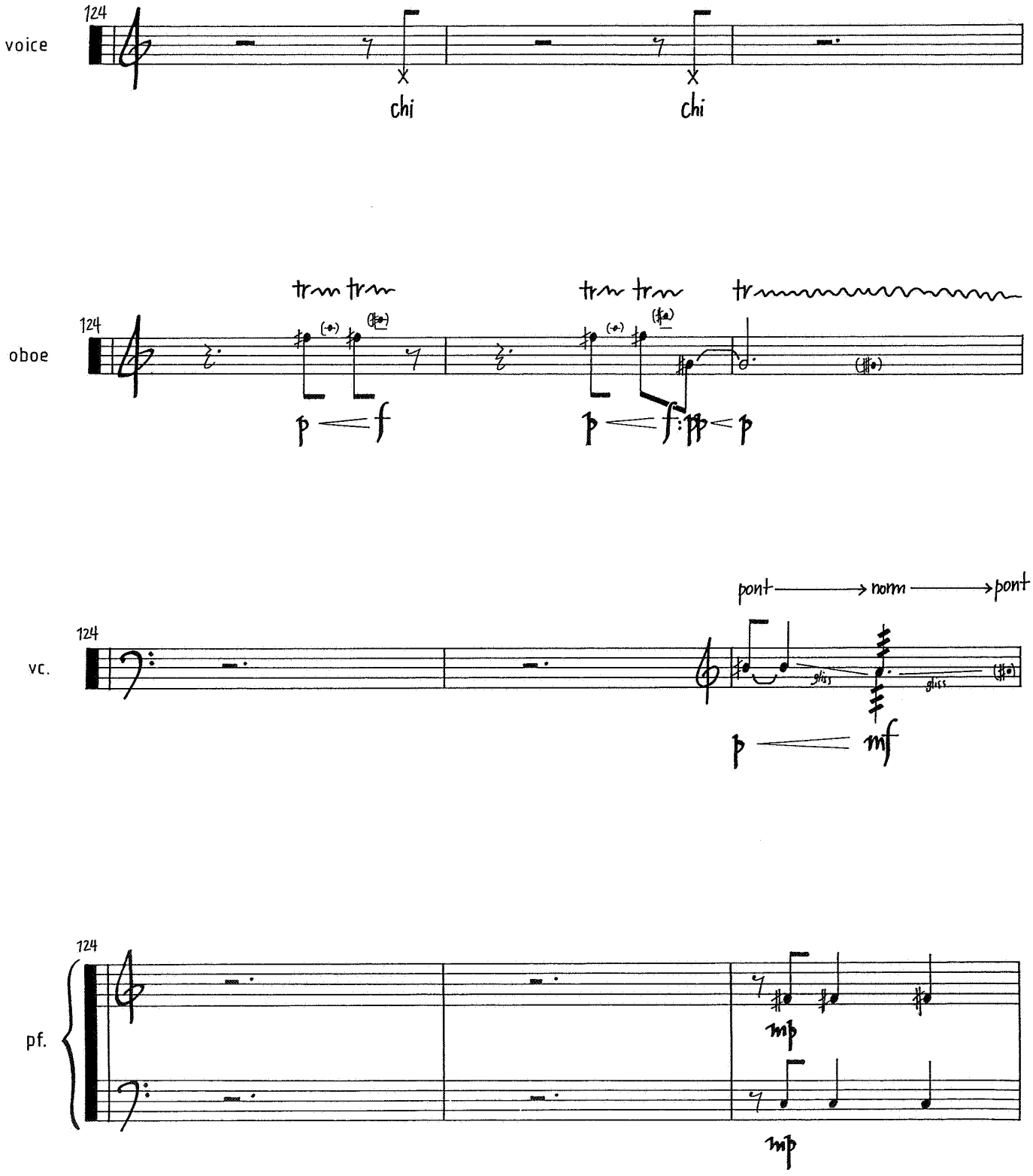

oboe
115

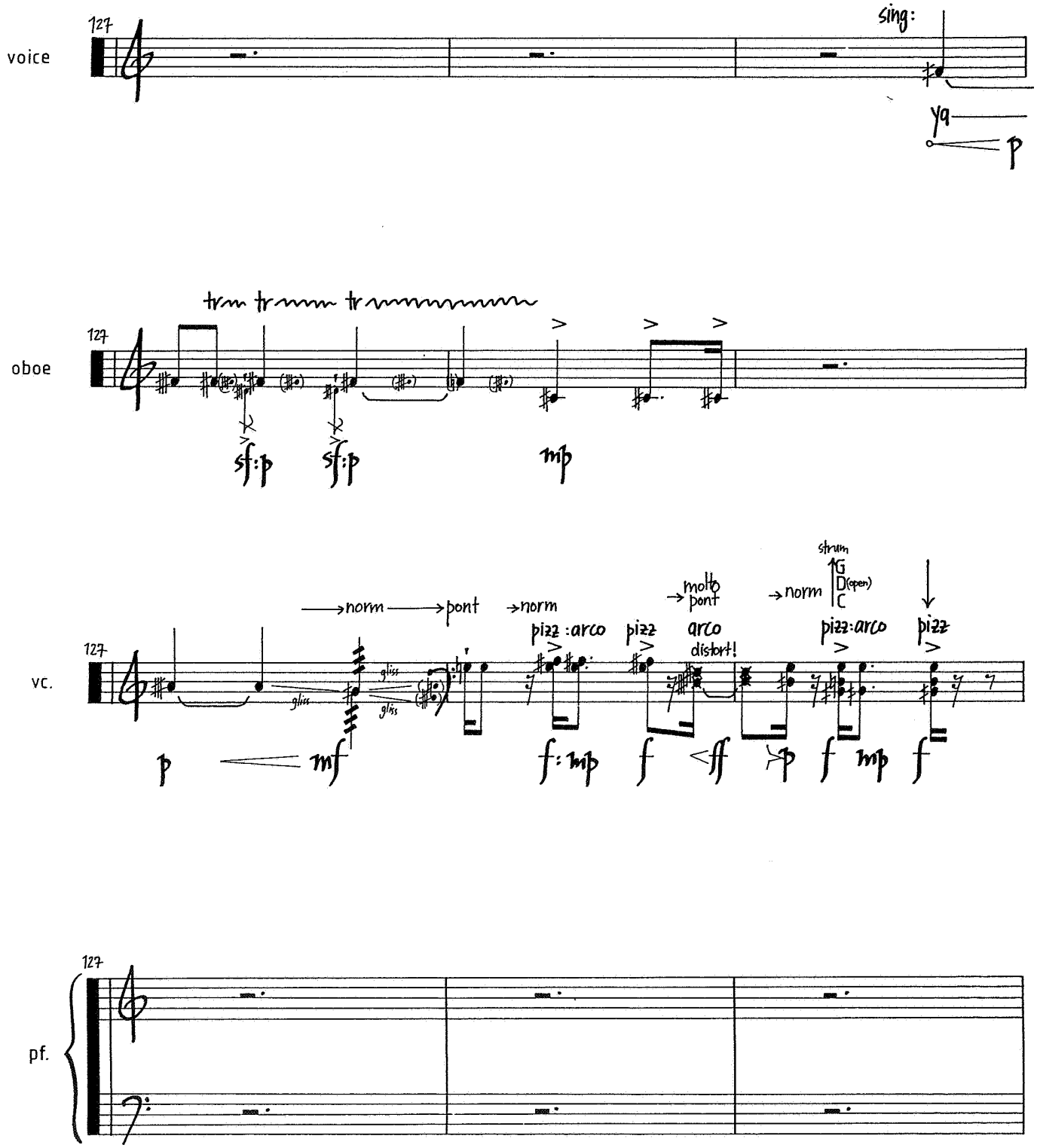

vc.
115
pizz
arco
→pont
→norm
→pont
jeté
jeté
p
pp
ppp

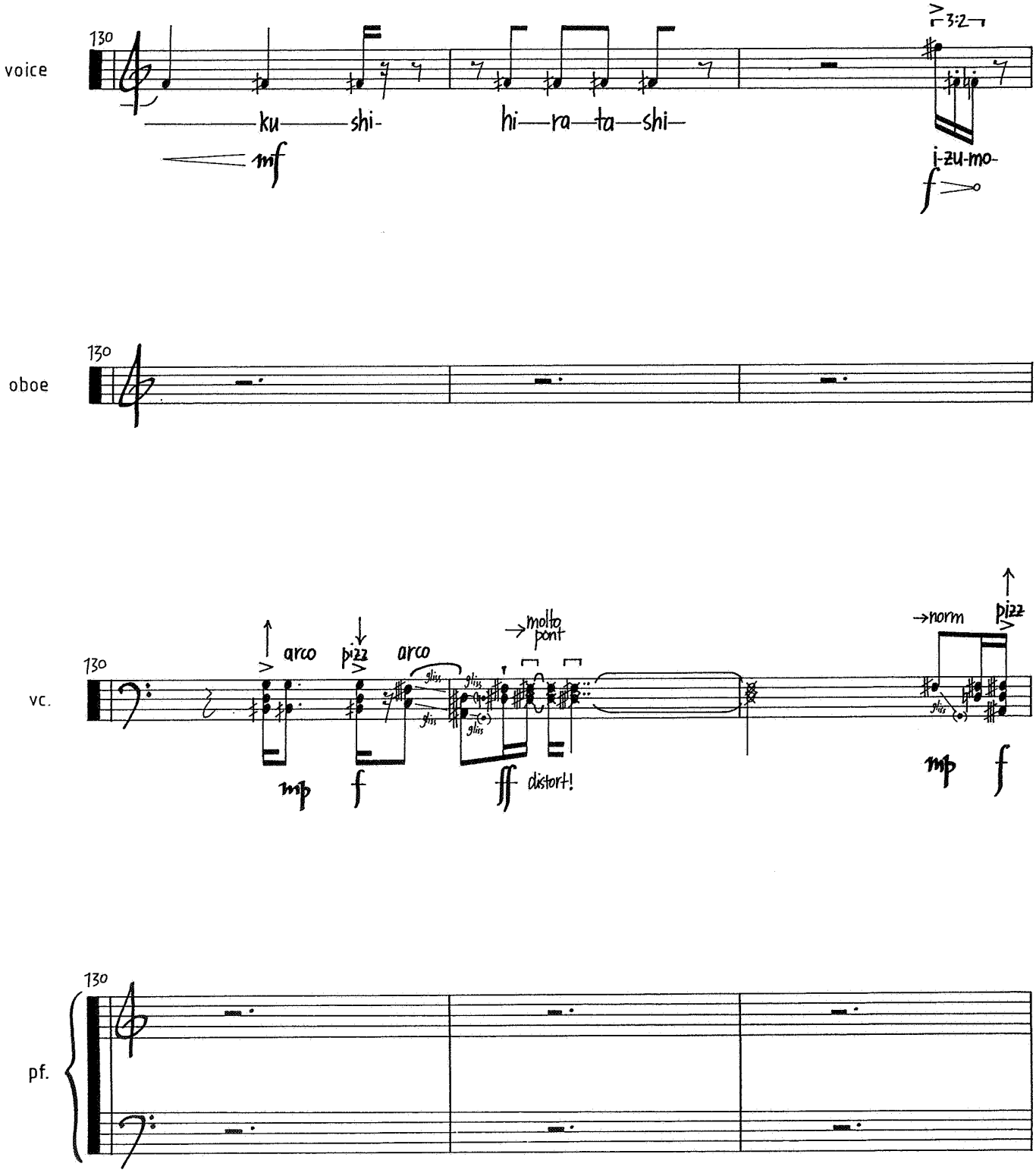

pf.
115

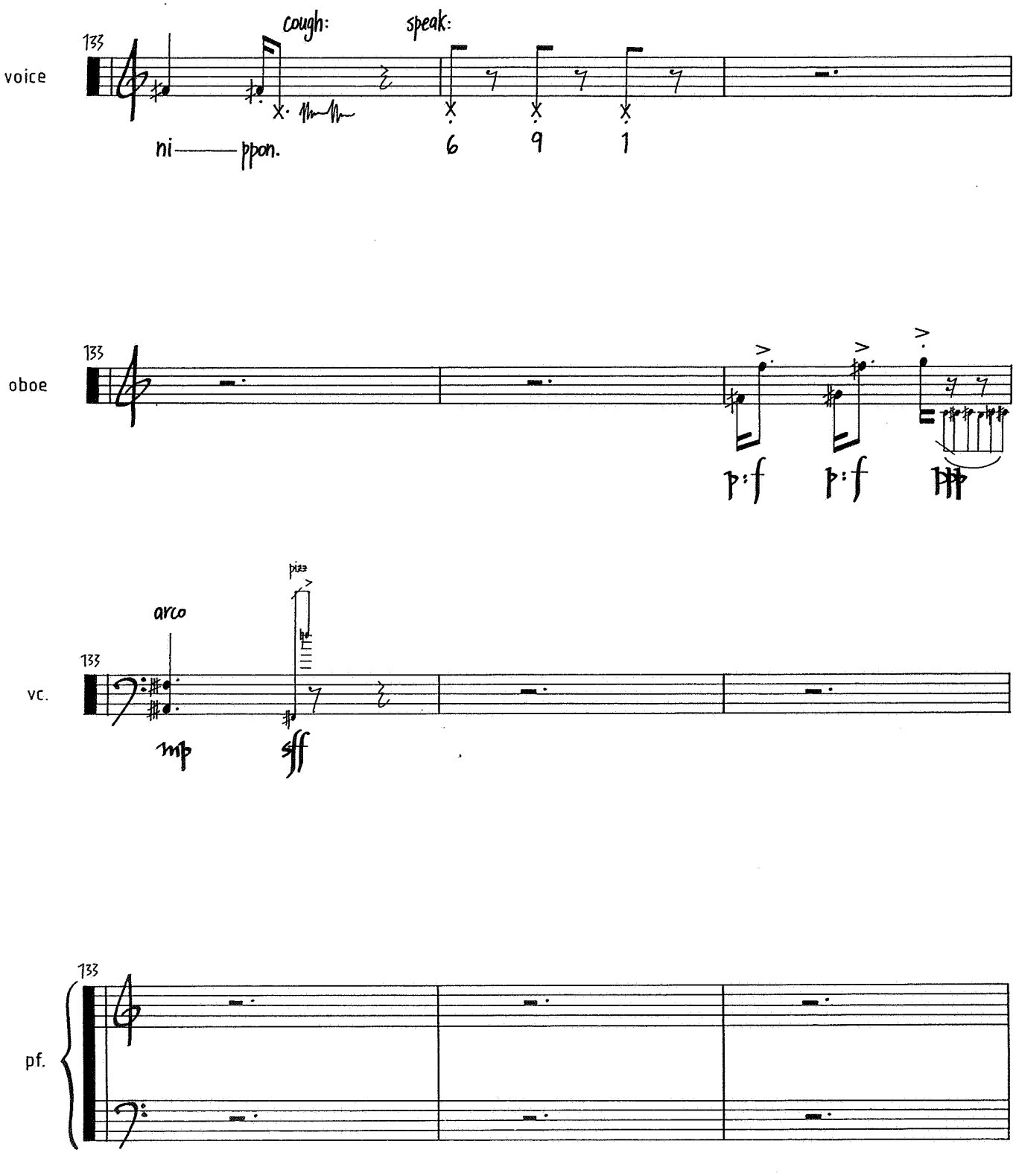

sing:
118
voice
35
no
118
oboe
118
vc.
tr
118
pf.
mf

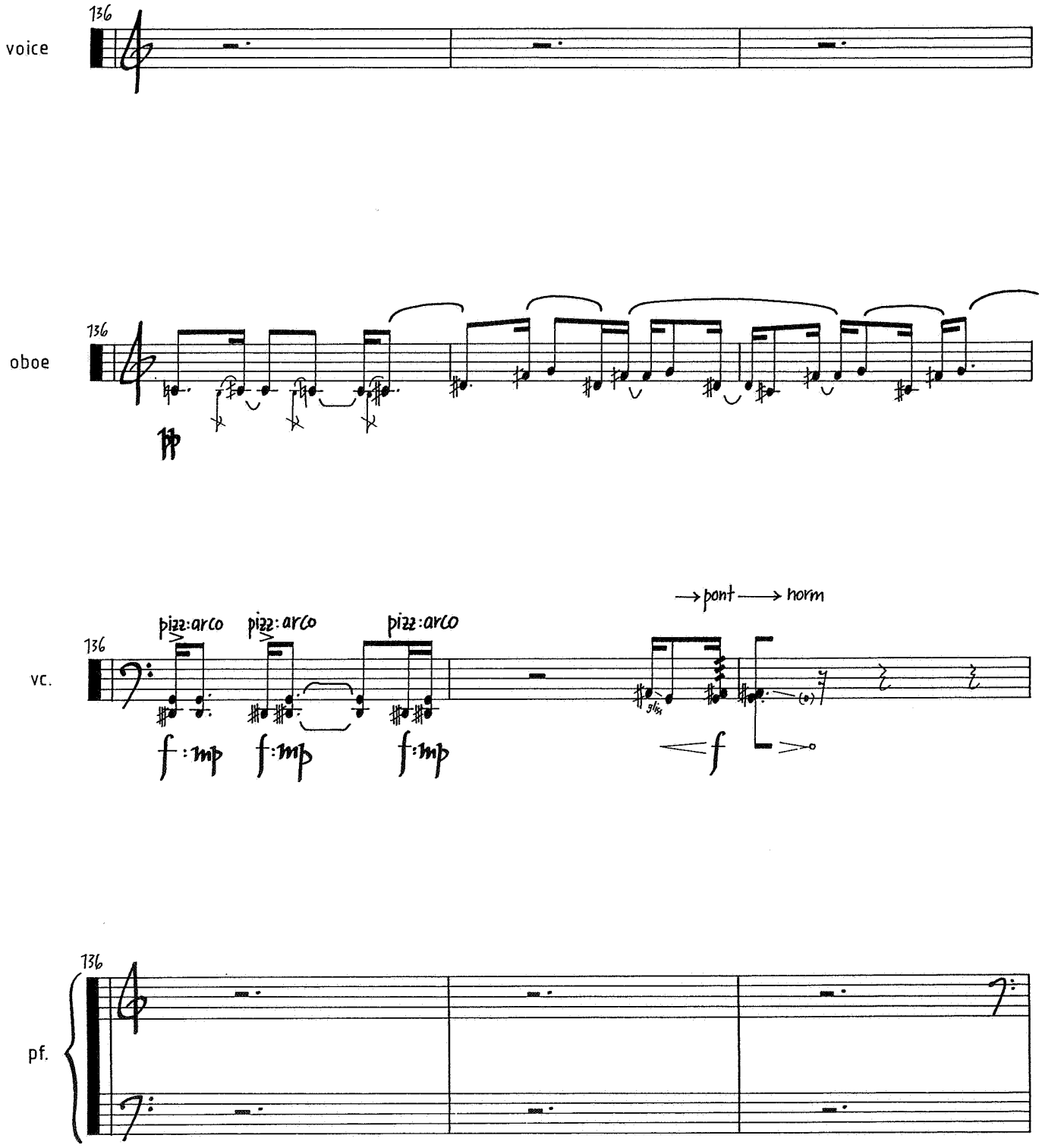

voice
121
5:4
cla—ri—ty
mp
speak:
1100
mf
f
yo- i-
chi-
oboe
121
vc.
121
gradually dampen with LH
pf.
121
5:4
tr
tr
mp
mf
mp

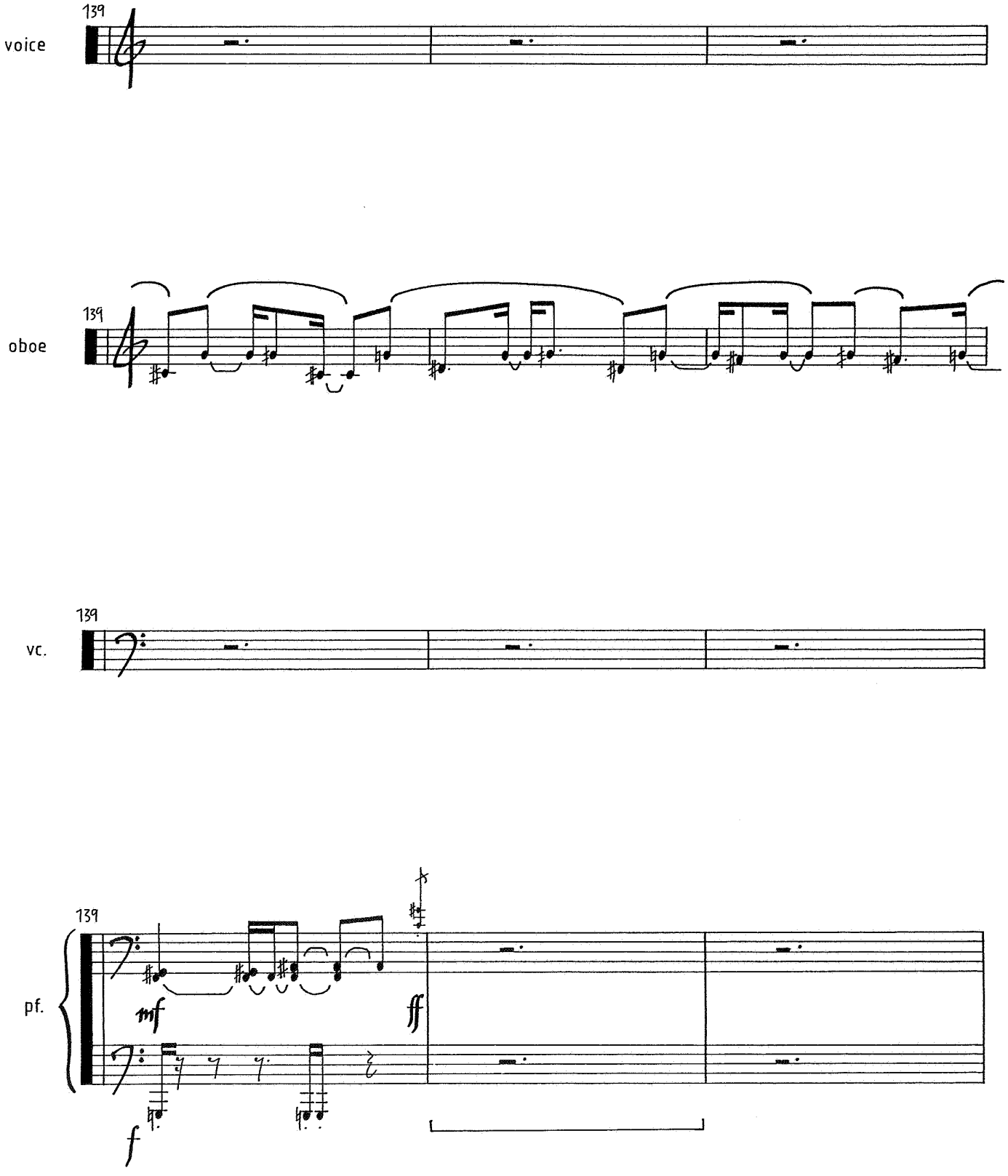

voice
124
chi
chi
oboe
124
tr
p
f
p
f
pp
p
vc.
124
pont
norm
pont
gliss
gliss
p
mf
pf.
124
mp
mp

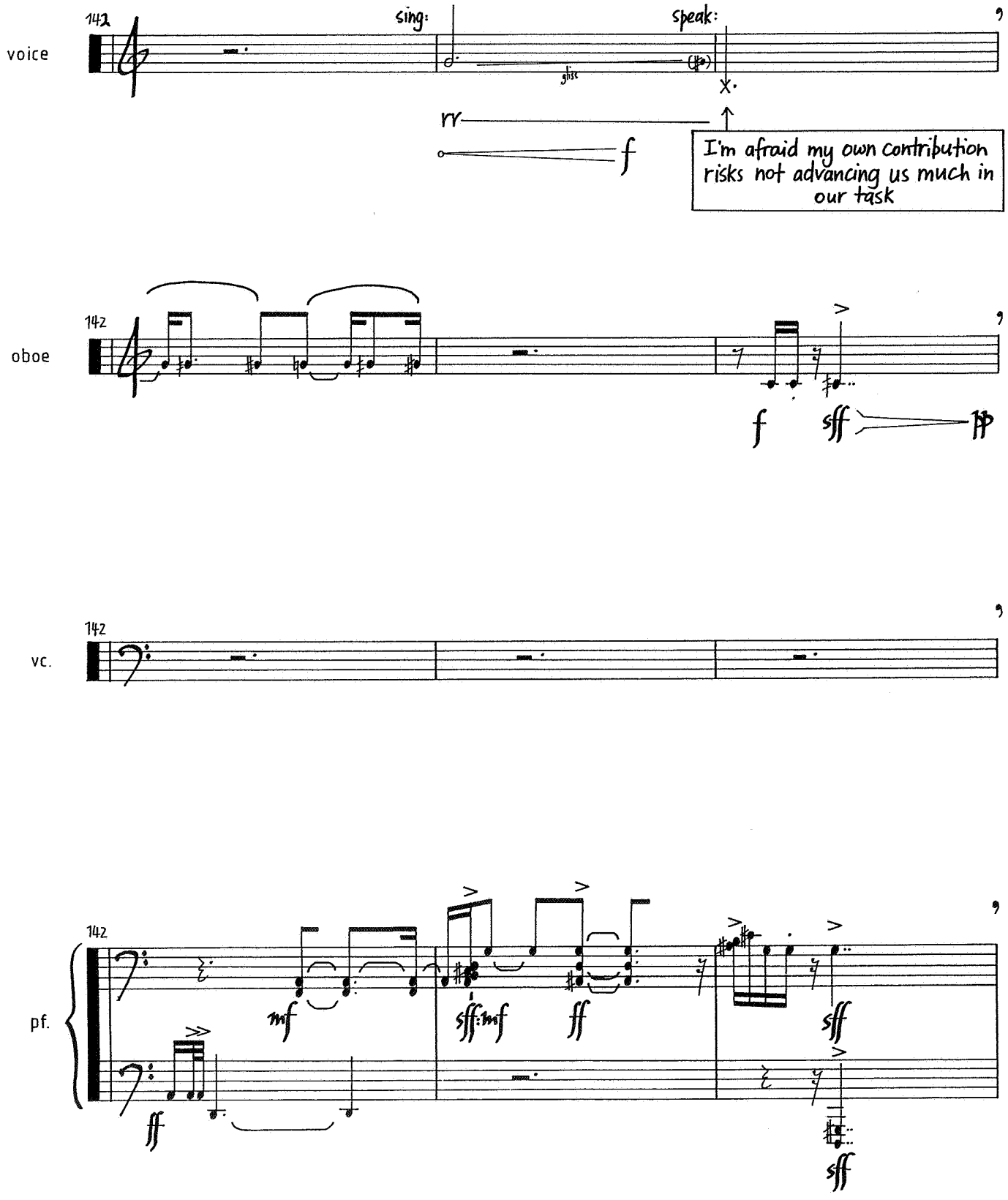

voice
127
sing:
ya
p
oboe
127
trm tr trm tr
sf:p
sf:p
mp
vc.
127
→norm
→pont
→norm
pizz :arco
pizz
→molto pont
arco
distort!
→norm
strum
G
D(open)
C
pizz:arco
pizz
p
mf
f: mp
f
ff
p
f
mp
f
pf.
127

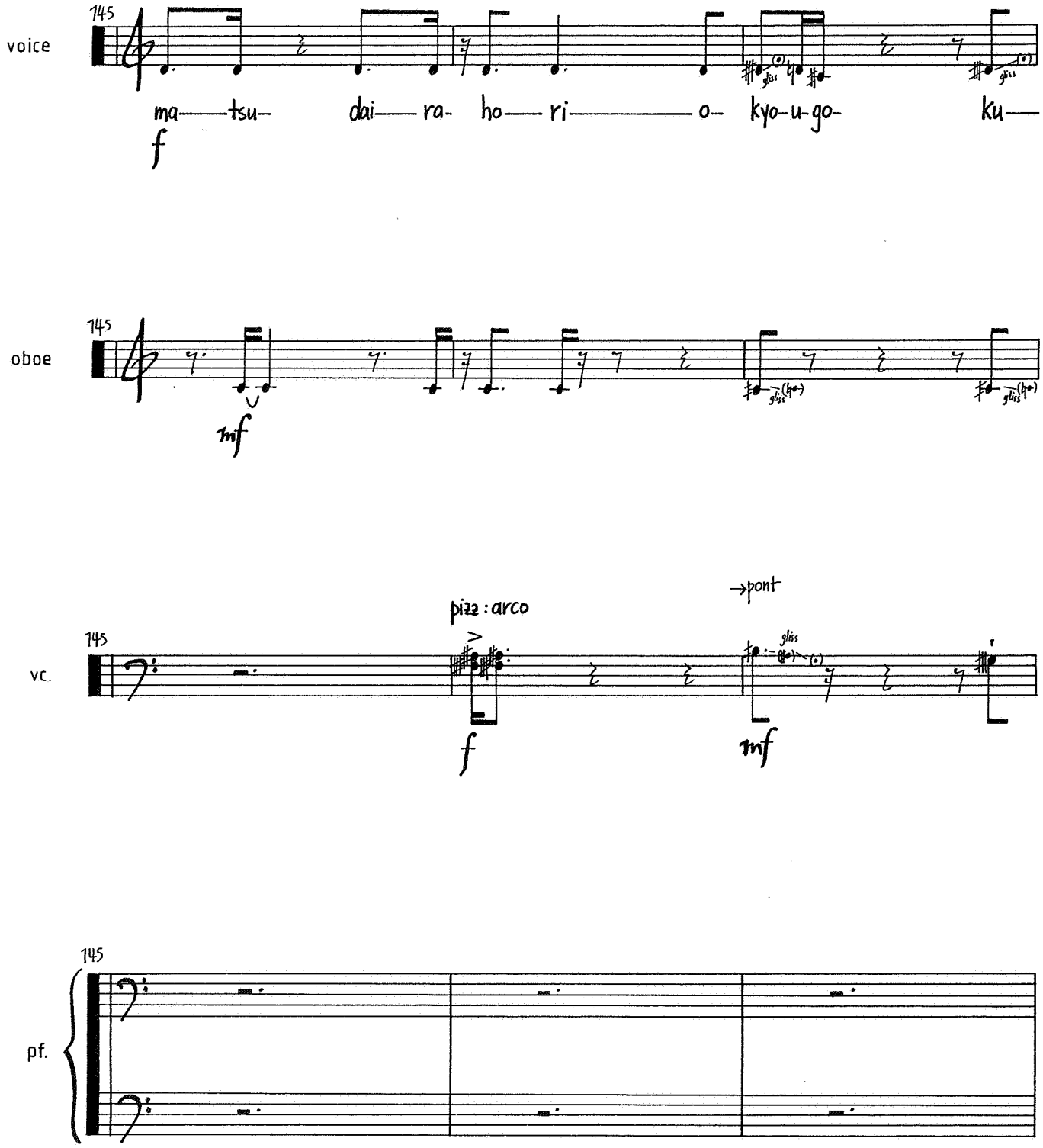

voice
130
ku— shi-
hi— ra— ta— shi—
mf
3:2
i-zu-mo-
f
oboe
130
vc.
130
arco
pizz
arco
molto pont
→norm
pizz
mp
f
ff
distort!
mp
f
pf.
130

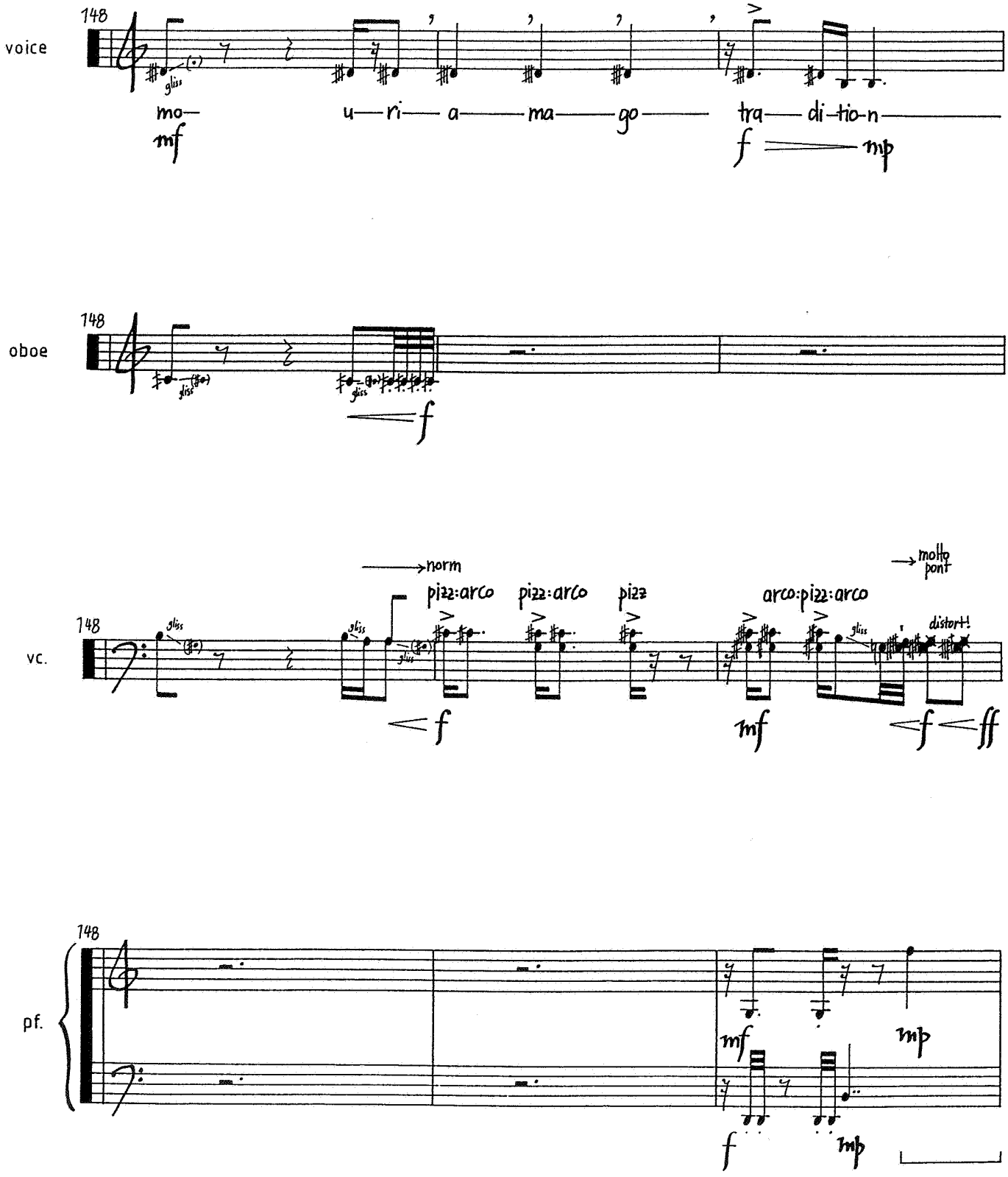

133
voice
cough:
speak:
ni——ppon.
6
9
1
133
oboe
p:f
p:f
133
vc.
arco
pizz
mp
sff
133
pf.

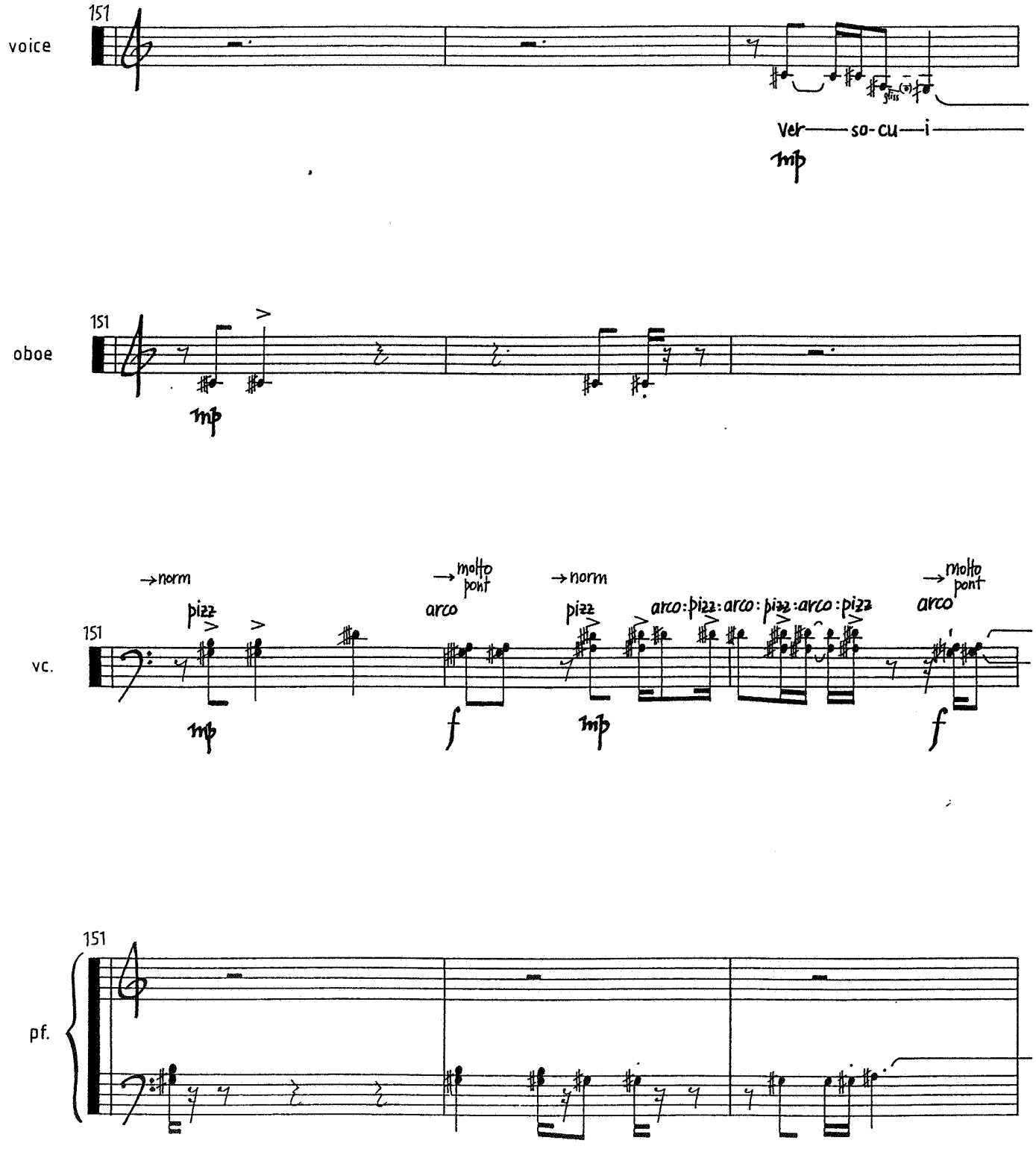

136
voice
136
oboe
pp
136
vc.
pizz:arco
pizz:arco
pizz:arco
→ pont ——→ norm
f:mp
f:mp
f:mp
f
136
pf.

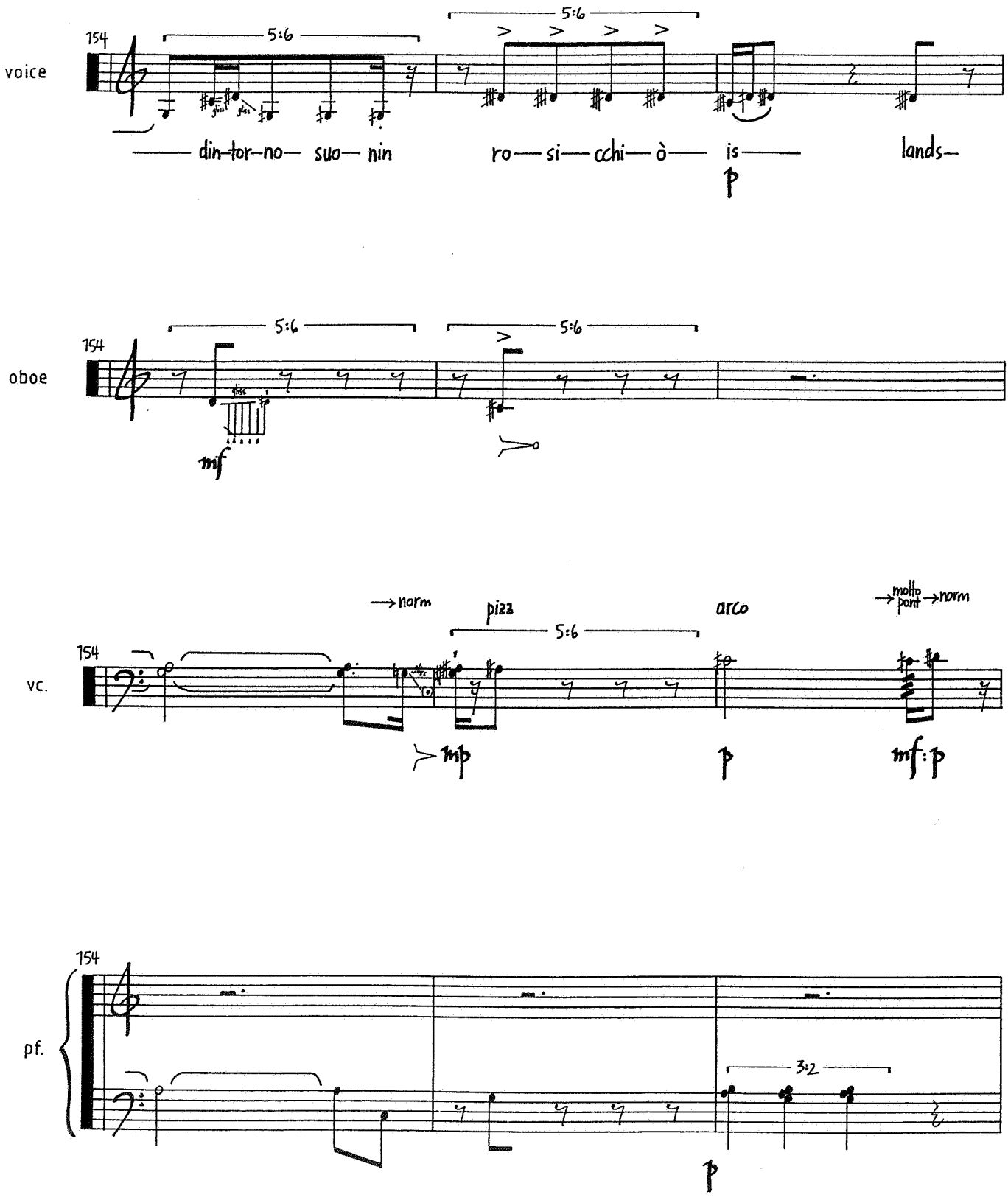

139
voice
139
oboe
139
vc.
139
pf.
mf
ff
f

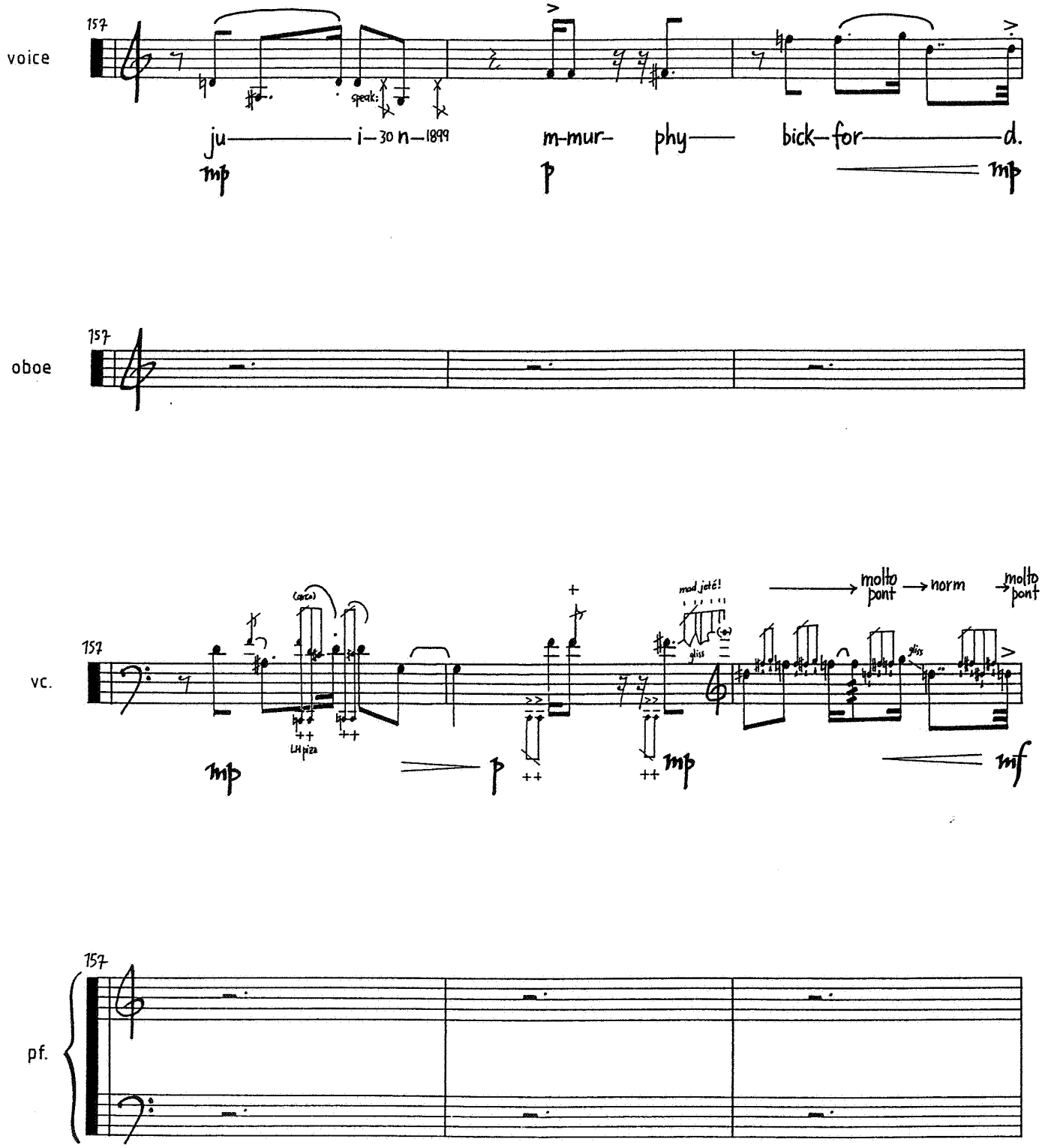

voice
142
sing:
speak:
gliss
rr
f
I'm afraid my own contribution risks not advancing us much in our task
oboe
142
f
sff
vc.
142
pf.
142
mf
sff:mf
ff
ff
sff
sff

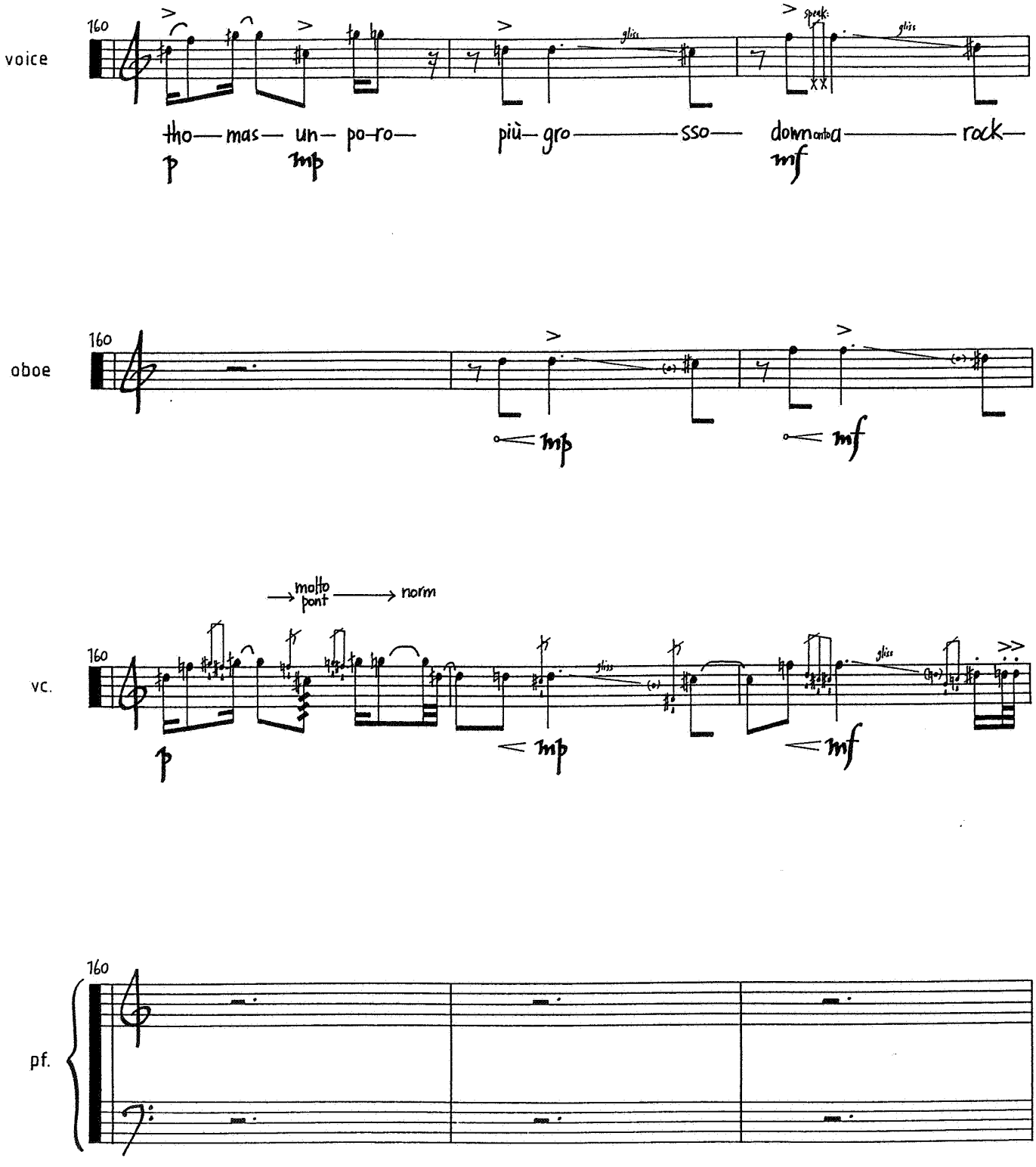

voice
145
ma—tsu— dai—ra- ho—ri——o- kyo-u-go- ku—
f
oboe
145
mf
vc.
145
pizz : arco
f
→pont
gliss
mf
pf.
145

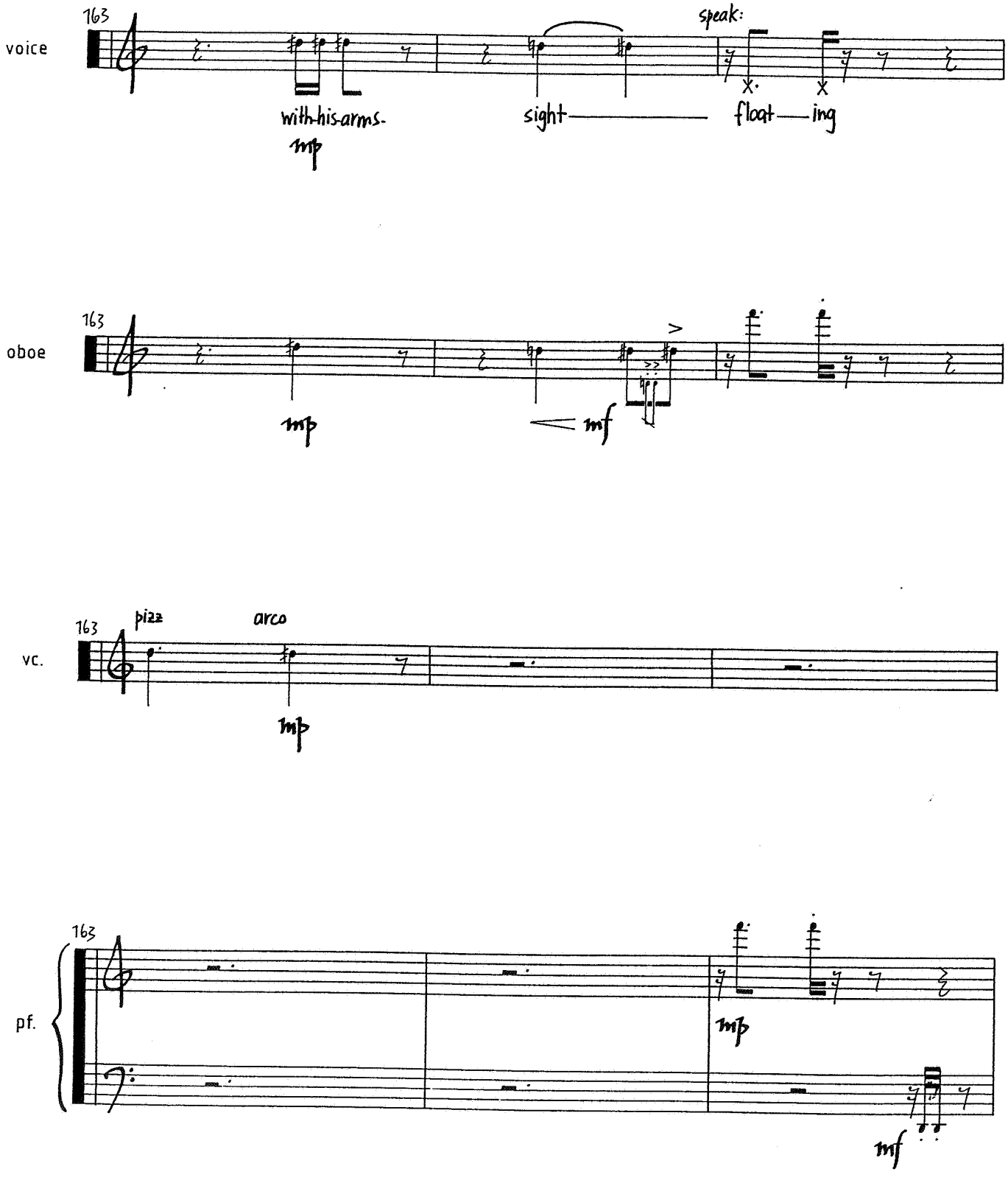

148
voice
mo— u— ri— a— ma— go— tra— di-tio-n—
mf
f mp
148
oboe
f
norm
pizz:arco pizz:arco pizz
arco:pizz:arco
molto pont
148
vc.
gliss
distort!
f
mf
f ff
148
pf.
mf mp
f mp

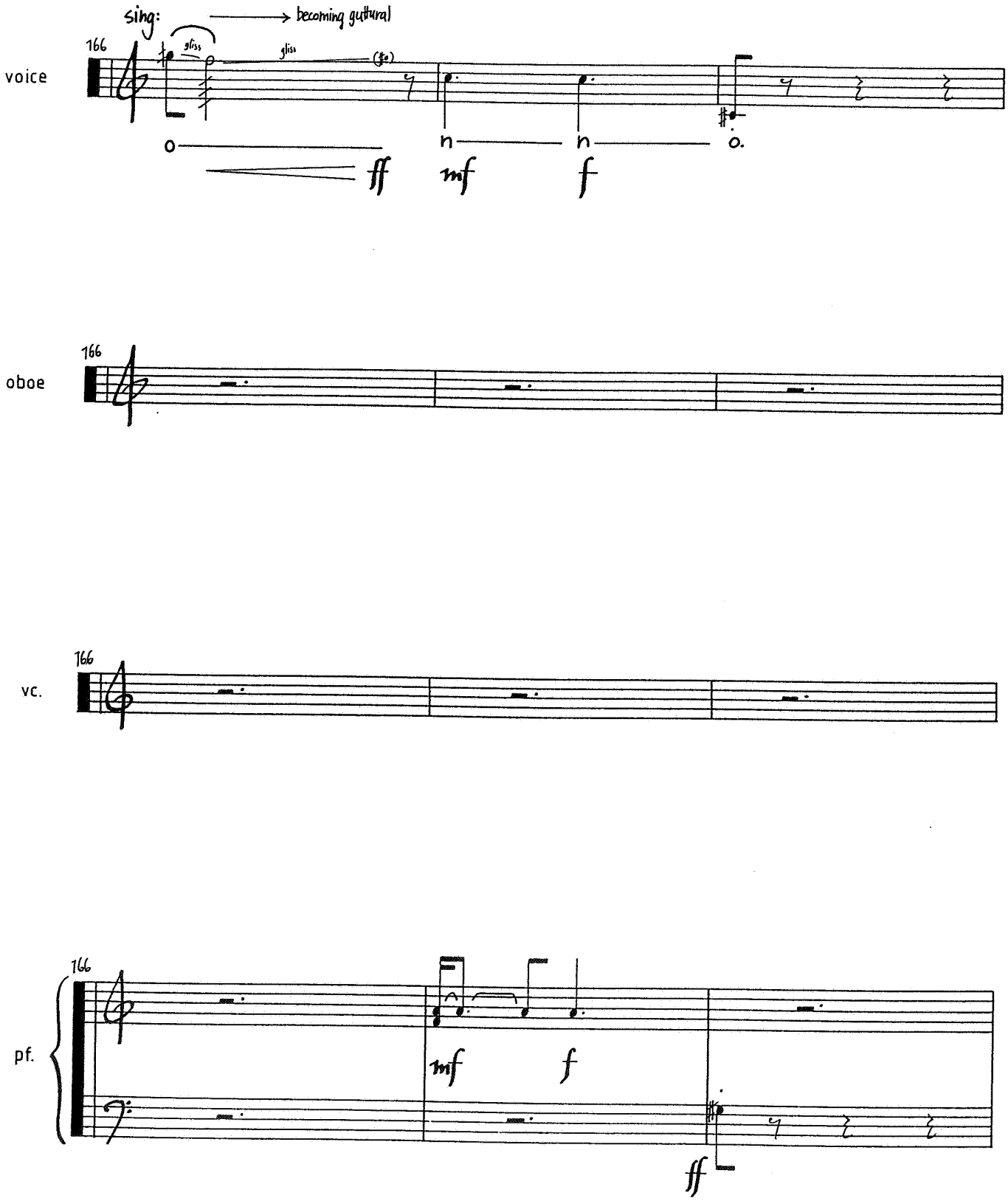

voice
151
Ver——so-cu—i——
mp
oboe
151
mp
vc.
151
→norm
pizz
mp
→molto pont
arco
f
→norm
pizz
mp
arco : pizz : arco : pizz : arco : pizz
→molto pont
arco
f
pf.
151

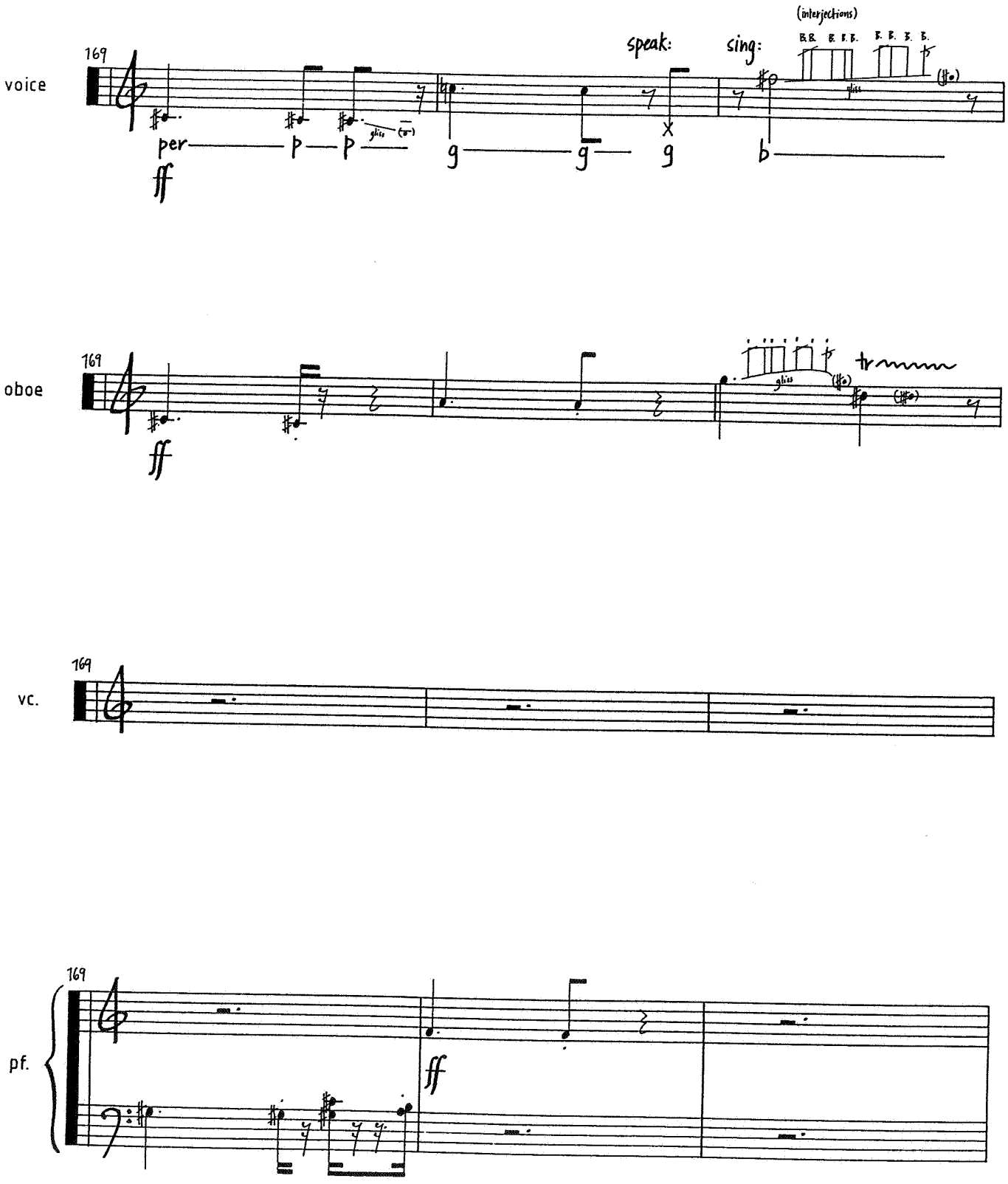

voice
154
5:6
5:6
din-tor-no- suo- nin
ro- si- cchi- ò- is-
lands-
p
oboe
154
5:6
5:6
mf
vc.
154
→norm
pizz
5:6
arco
→molto pont →norm
mp
p
mf:p
pf.
154
3:2
p

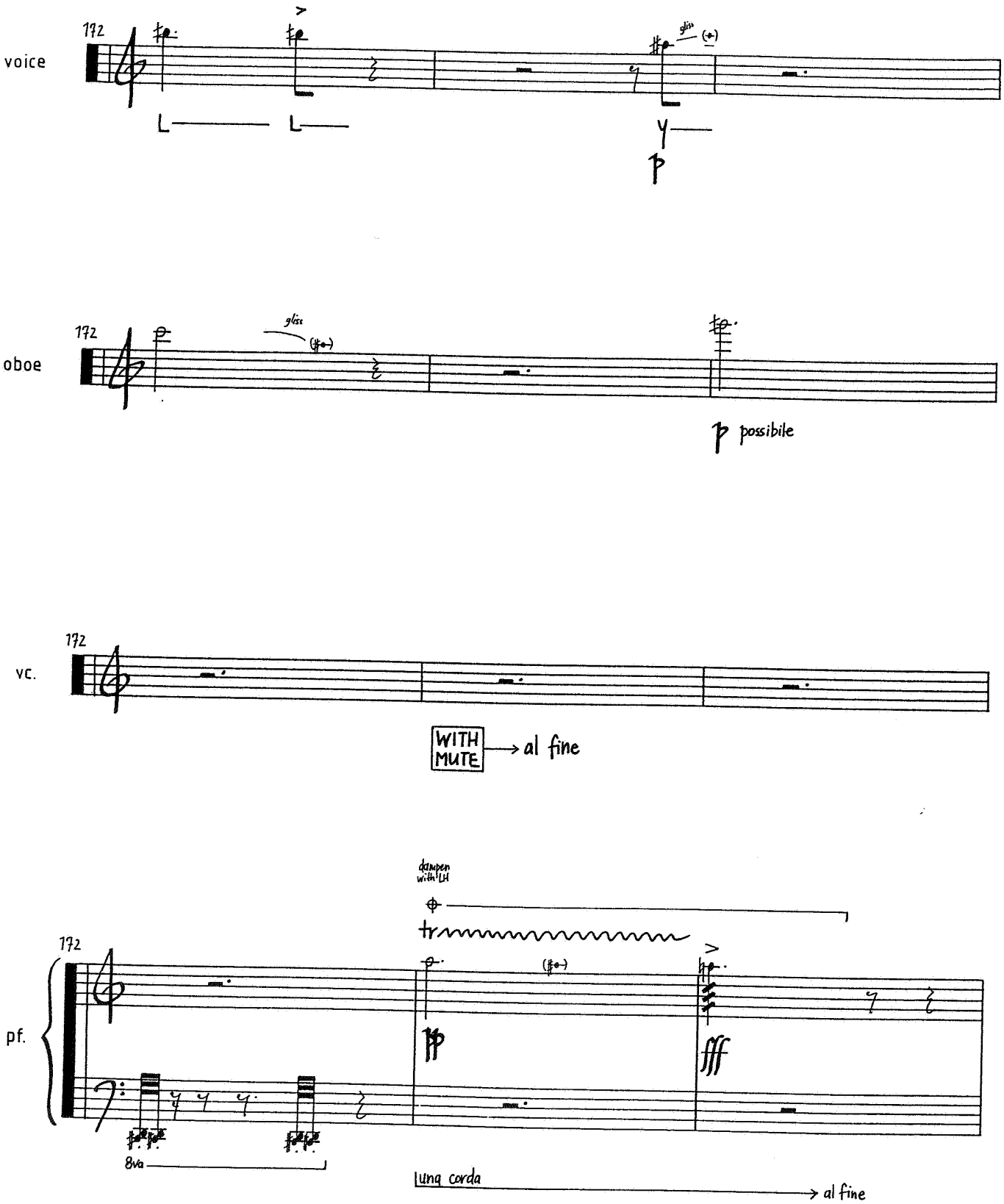

voice
157
speak:
ju— i—30 n—1899
m-mur- phy— bick-for— d.
mp
p
mp
oboe
157
vc.
157
(arco)
LH pizz
mad jeté!
gliss
molto pont
norm
molto pont
gliss
mp
p
mp
mf
pf.
157

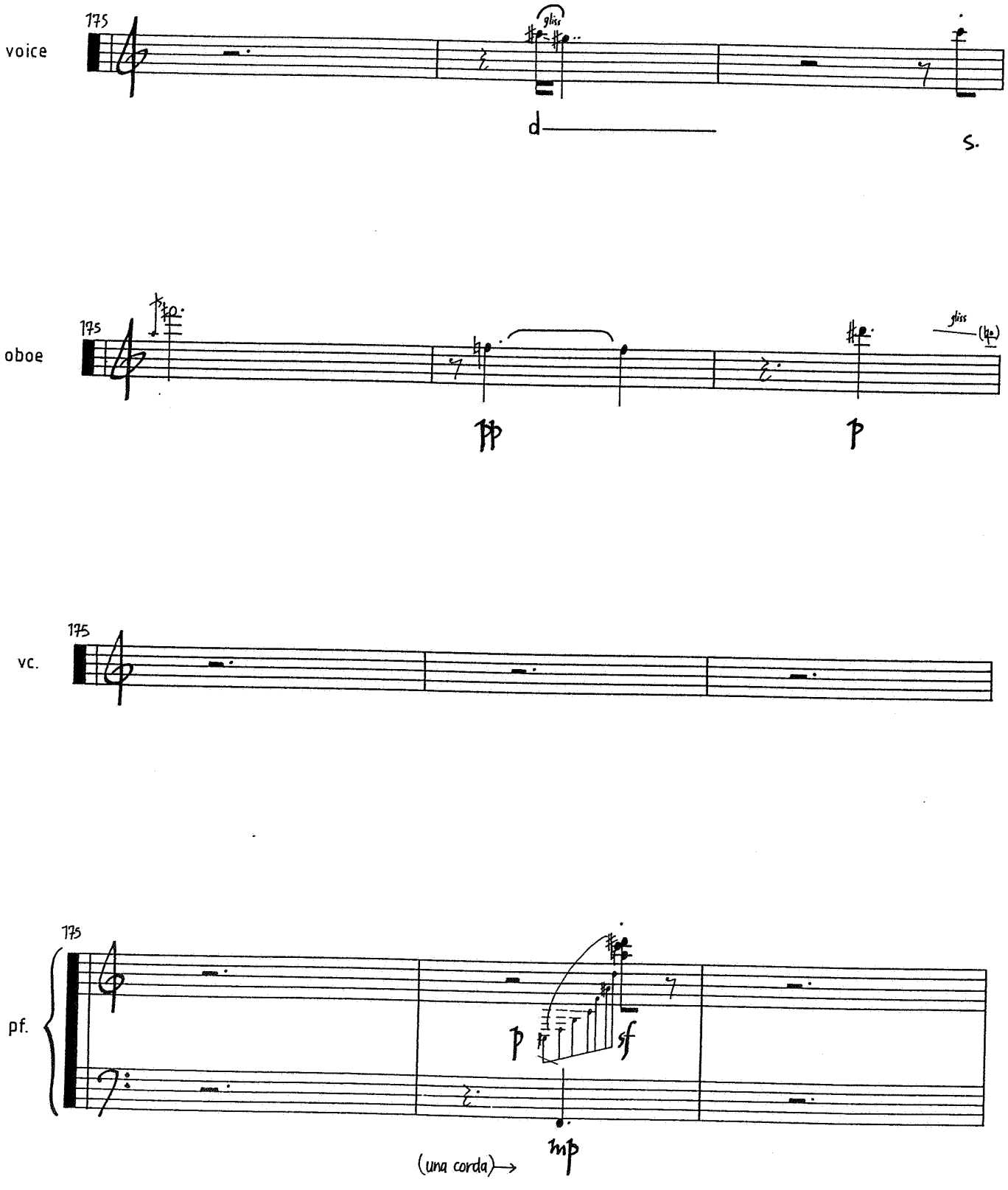

voice
160
gliss
speak:
gliss
tho— mas— un— po-ro— più— gro——sso— down onto a——rock—
p
mp
mf
oboe
160
mp
mf
molto pont
norm
vc.
160
gliss
gliss
p
mp
mf
pf.
160

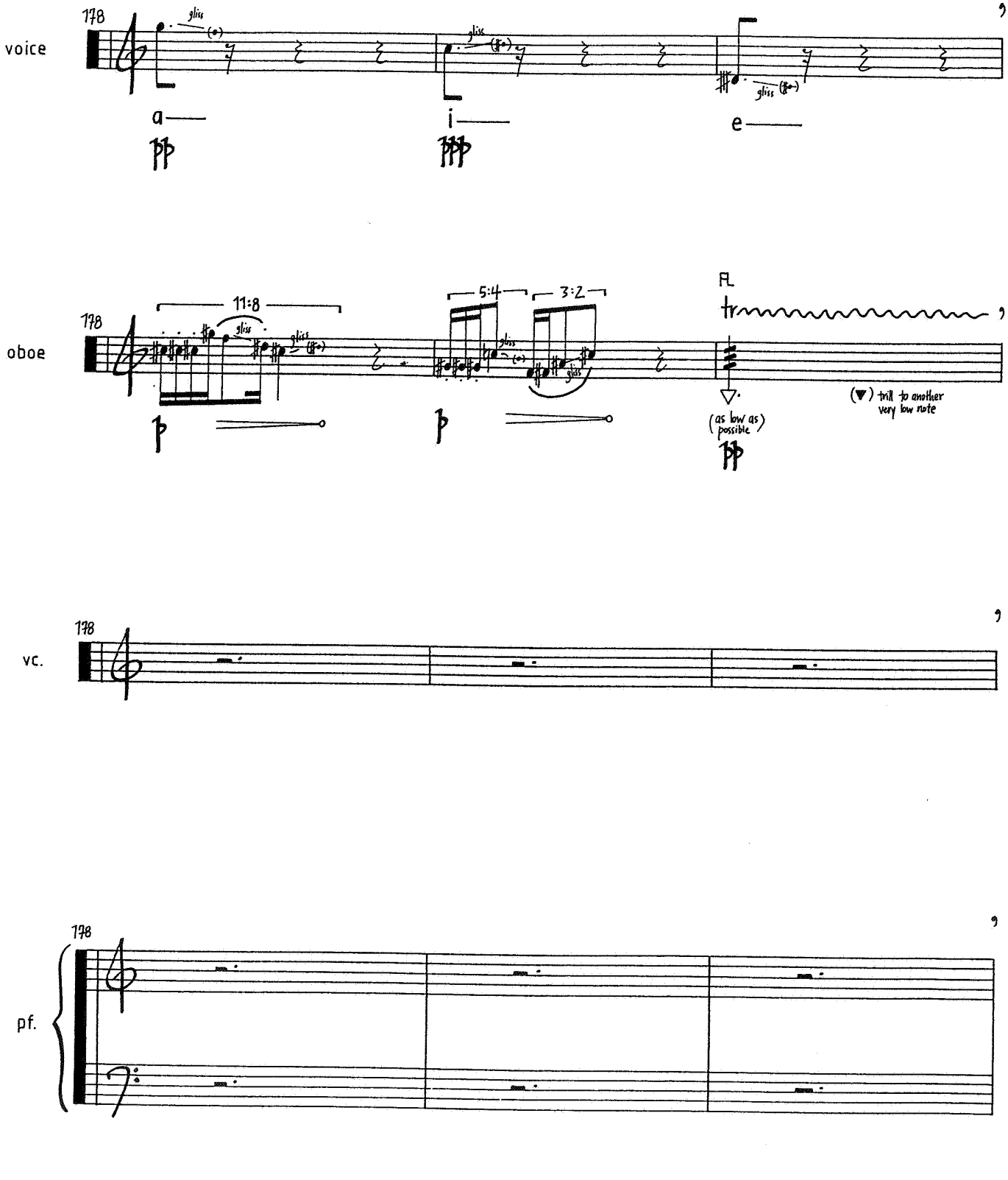

voice
163
speak:
with his arms-
sight
float—ing
mp
oboe
163
mp
mf
vc.
163
pizz
arco
mp
pf.
163
mp
mf

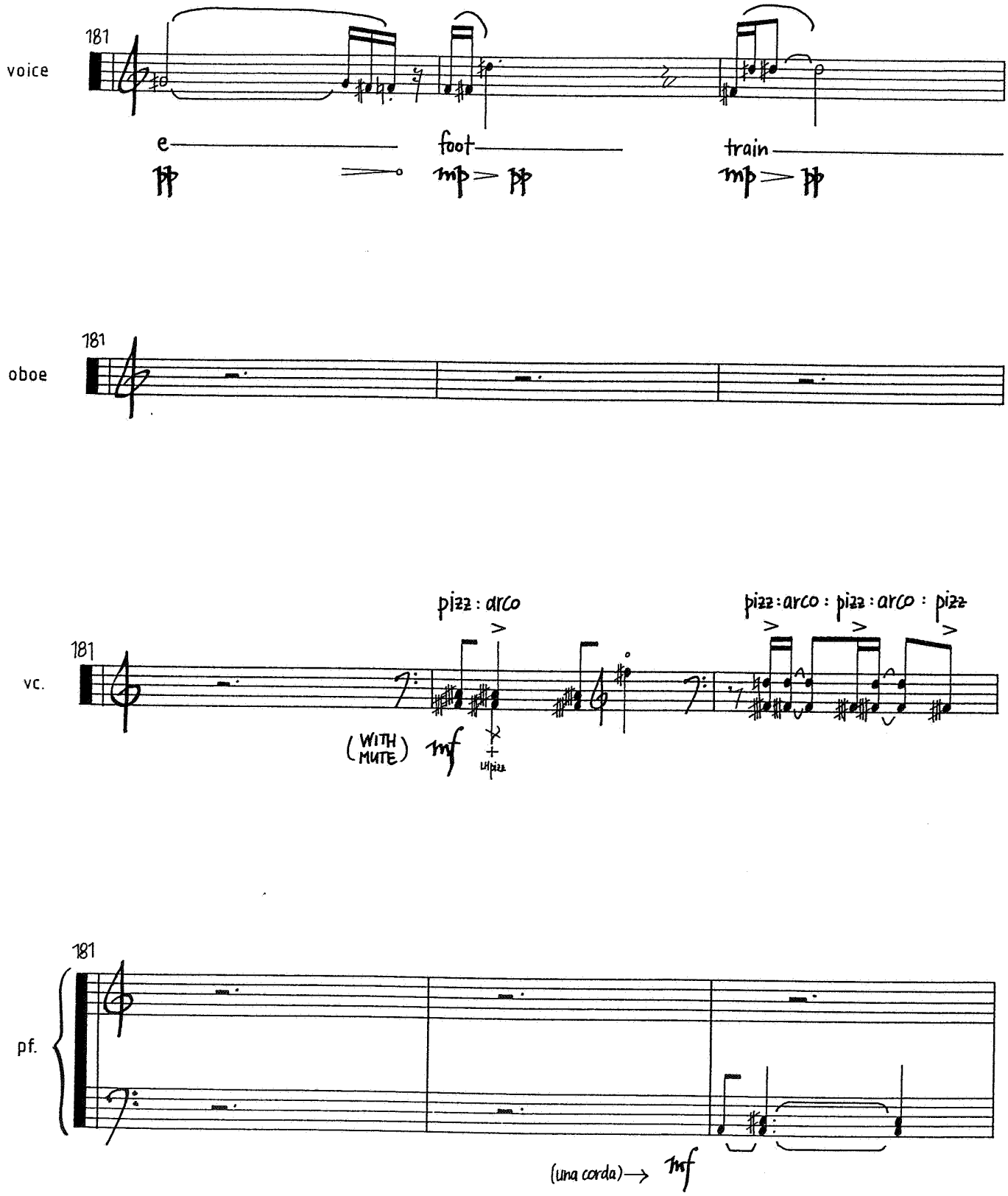

sing:
becoming guttural
166
gliss
gliss
voice
o
n
n
o.
ff
mf
f
166
oboe
166
vc.
166
pf.
mf
f
ff

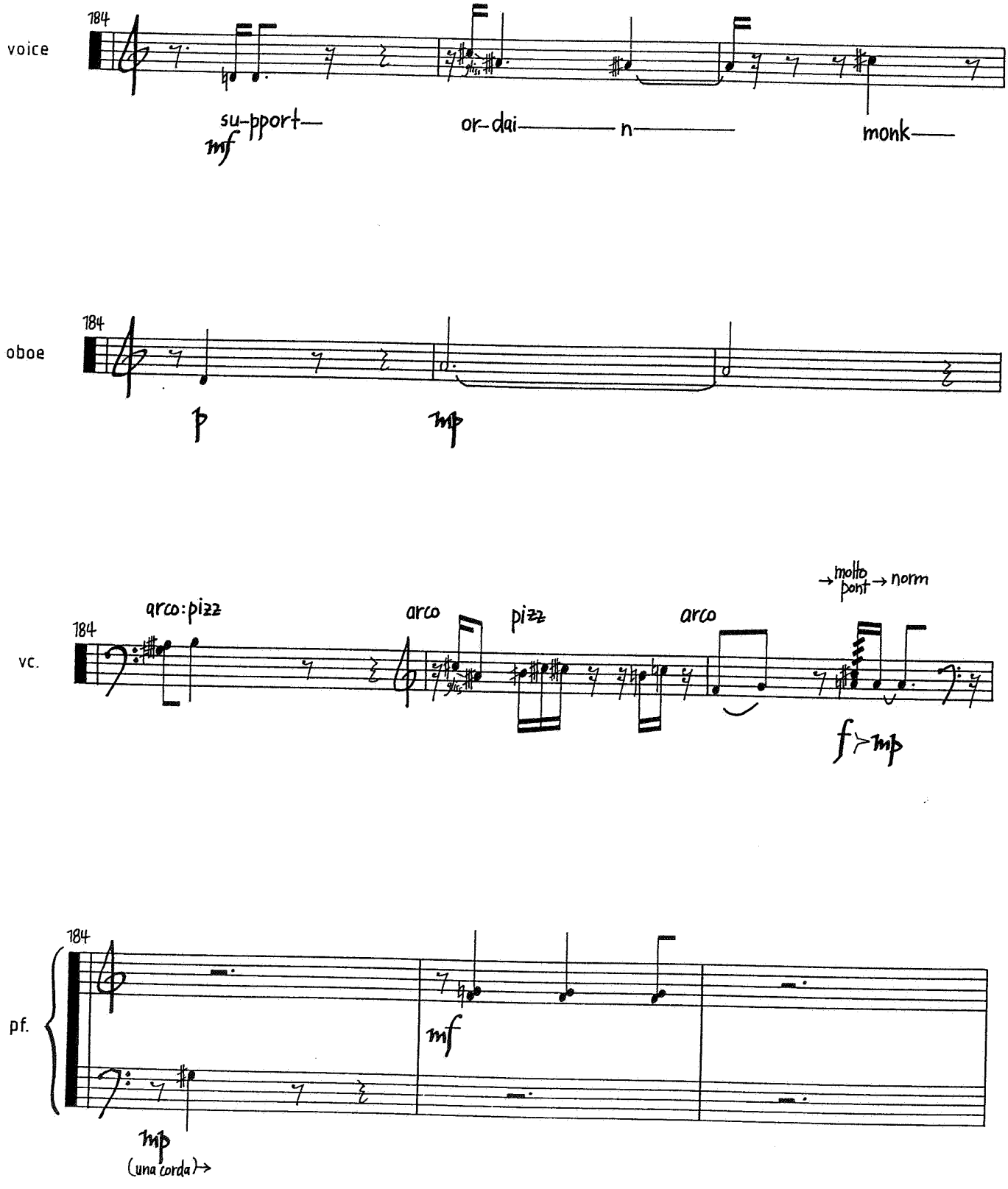

voice
169
per
ff
p
p
g
g
g
speak:
sing:
(interjections)
b
oboe
169
ff
tr
vc.
169
pf.
169
ff

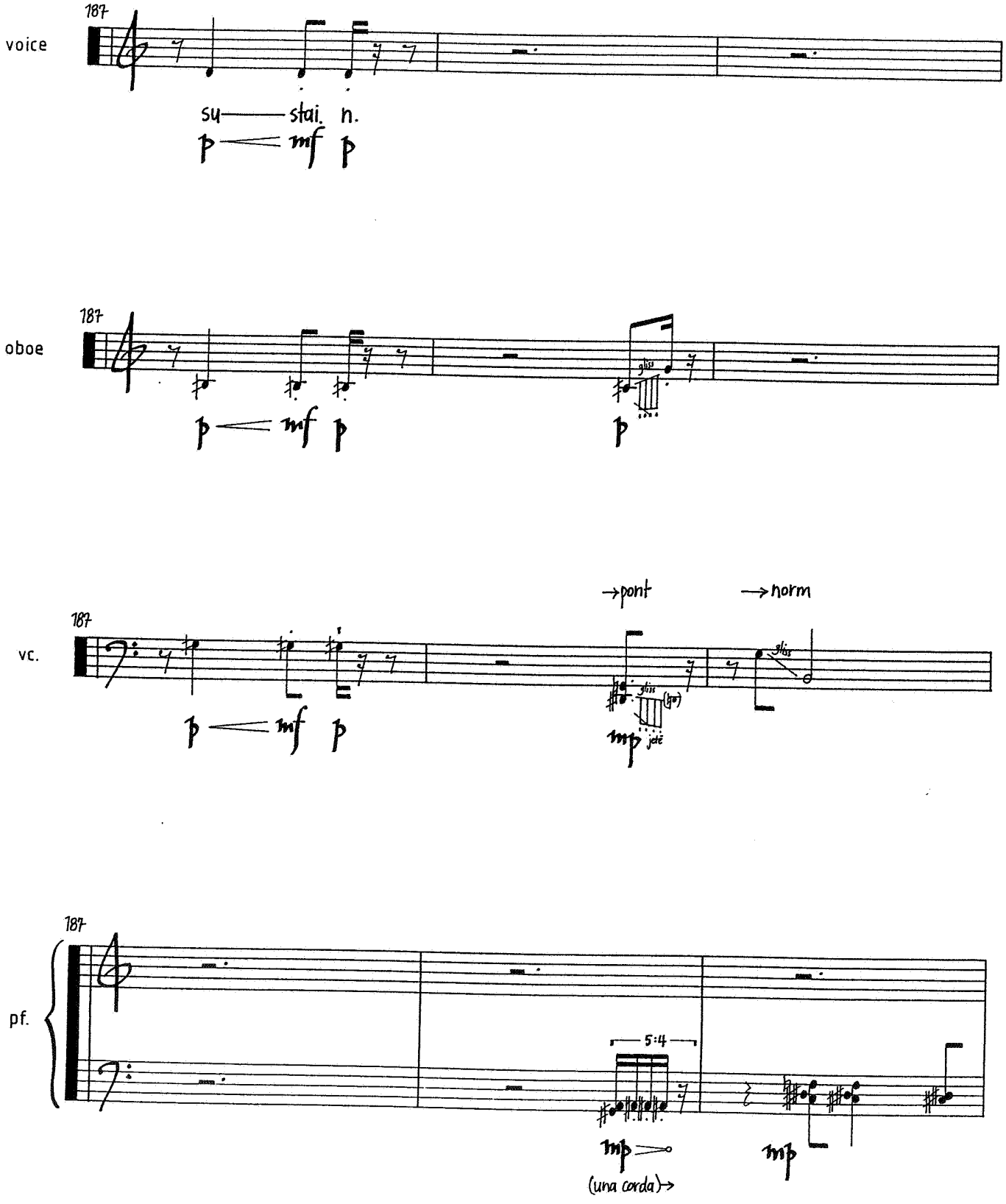

voice
172
gliss
oboe
172
gliss
p possibile
vc.
172
WITH MUTE
al fine
pf.
172
dampen with LH
tr
pp
fff
8va
una corda
al fine

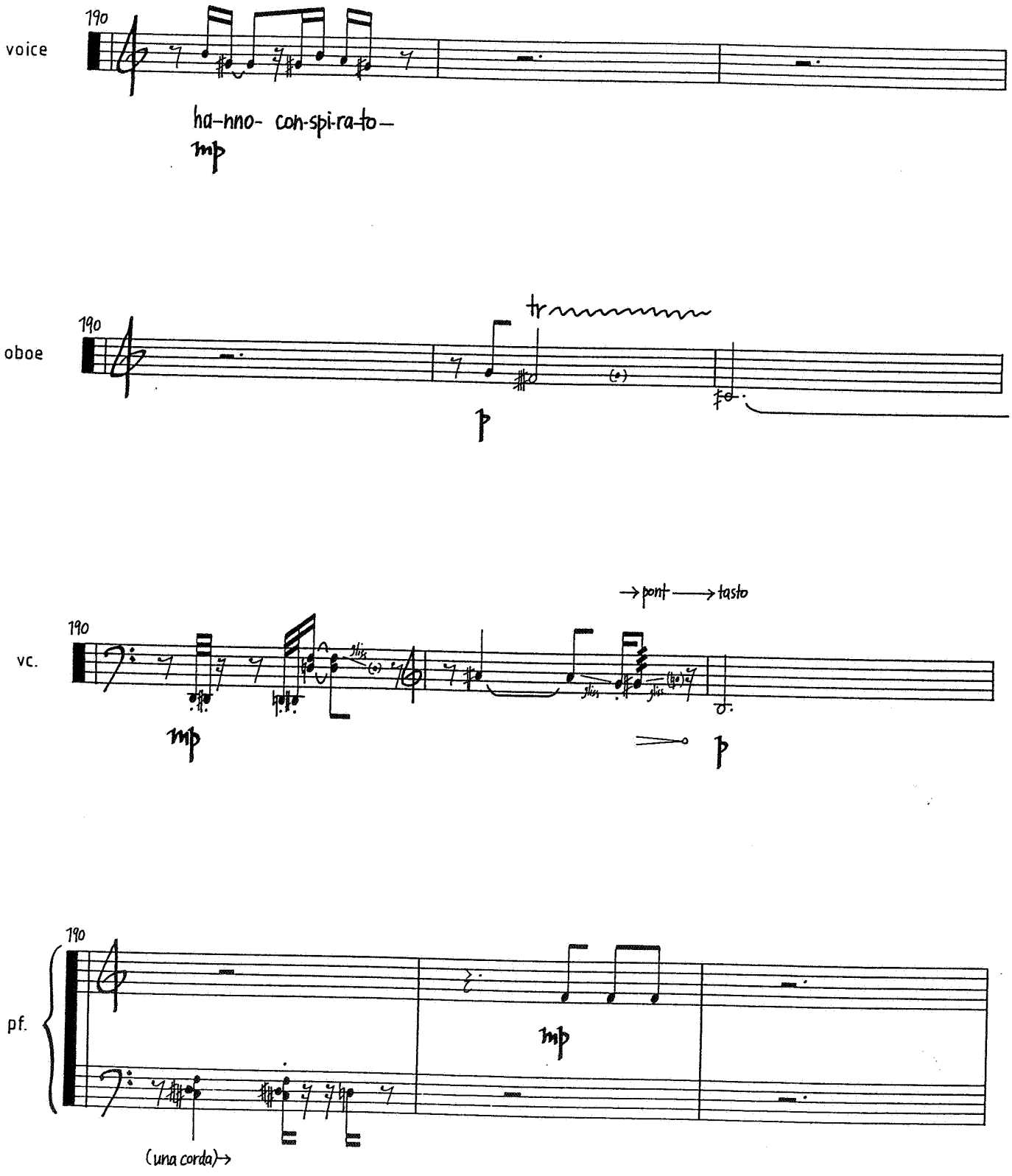

voice
175
gliss
d
s.
oboe
175
gliss
pp
p
vc.
175
pf.
175
p
sf
mp
(una corda)→

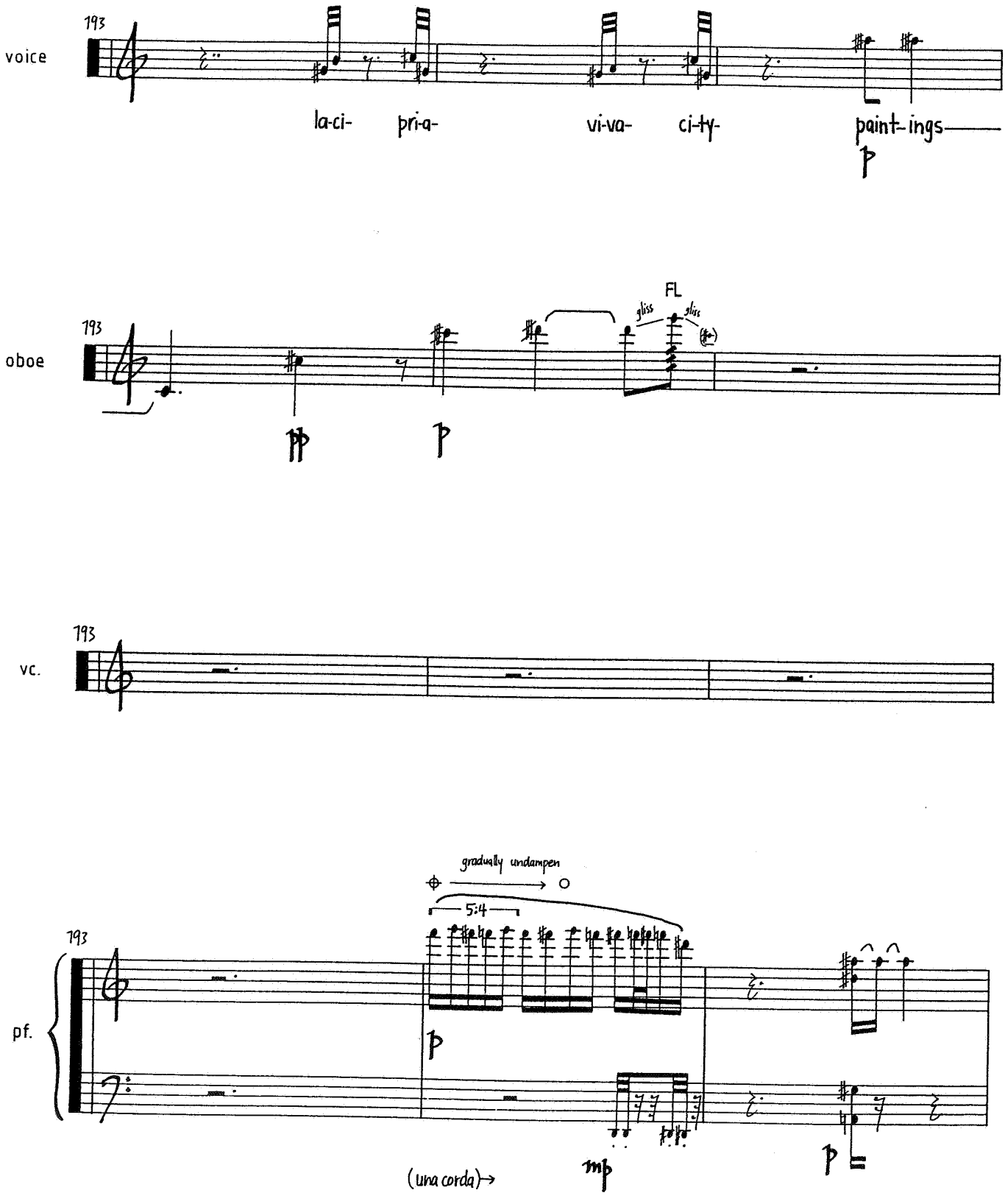

voice
178
gliss
a
i
e
oboe
11:8
5:4
3:2
FL
(as low as possible)
(▼) trill to another very low note
vc.
pf.

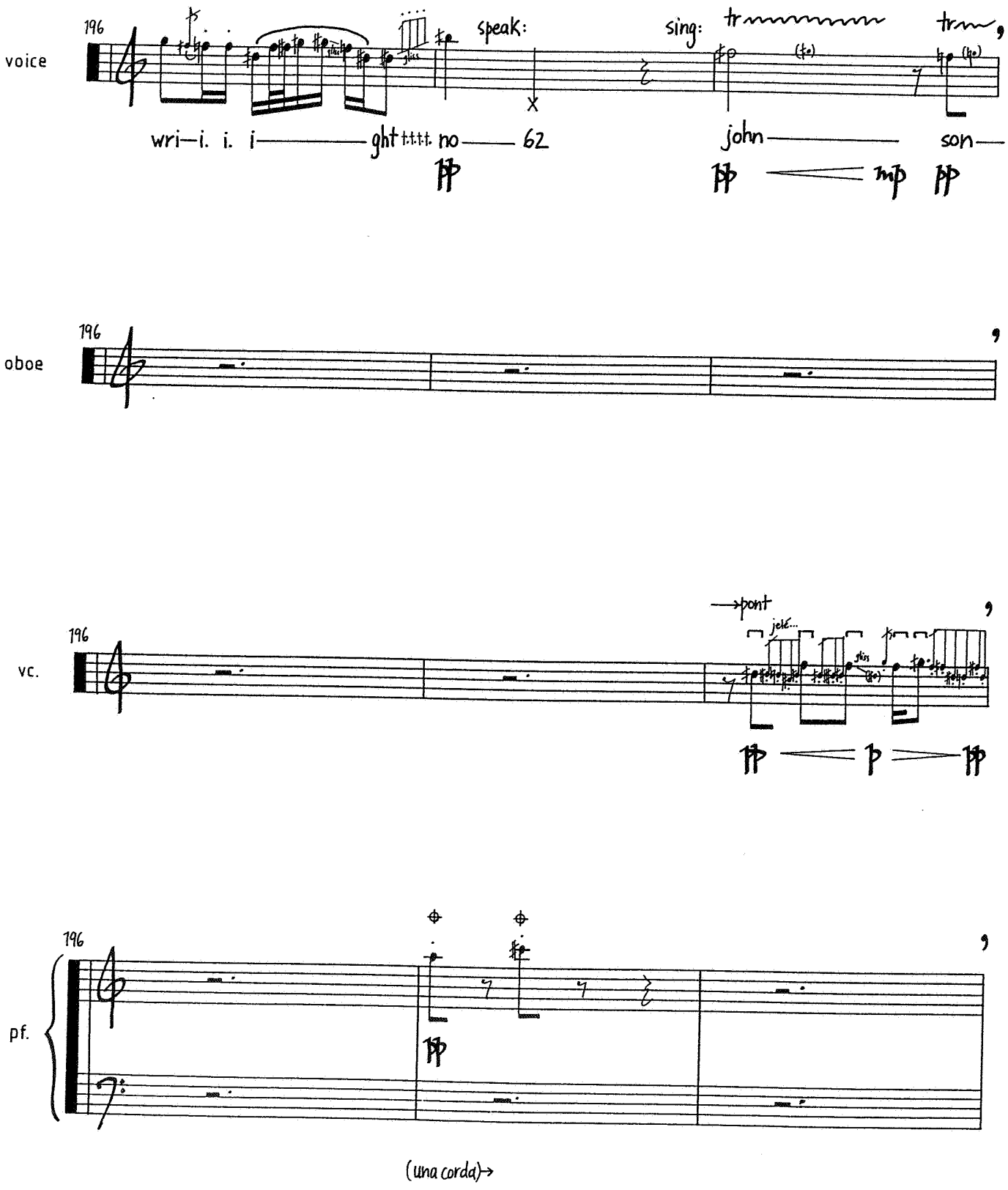

voice
181
e
foot
train
pp
mp > pp
mp > pp
oboe
181
vc.
181
pizz : arco
pizz : arco : pizz : arco : pizz
(WITH MUTE)
mf
+
ord pizz
pf.
181
(una corda) →
mf

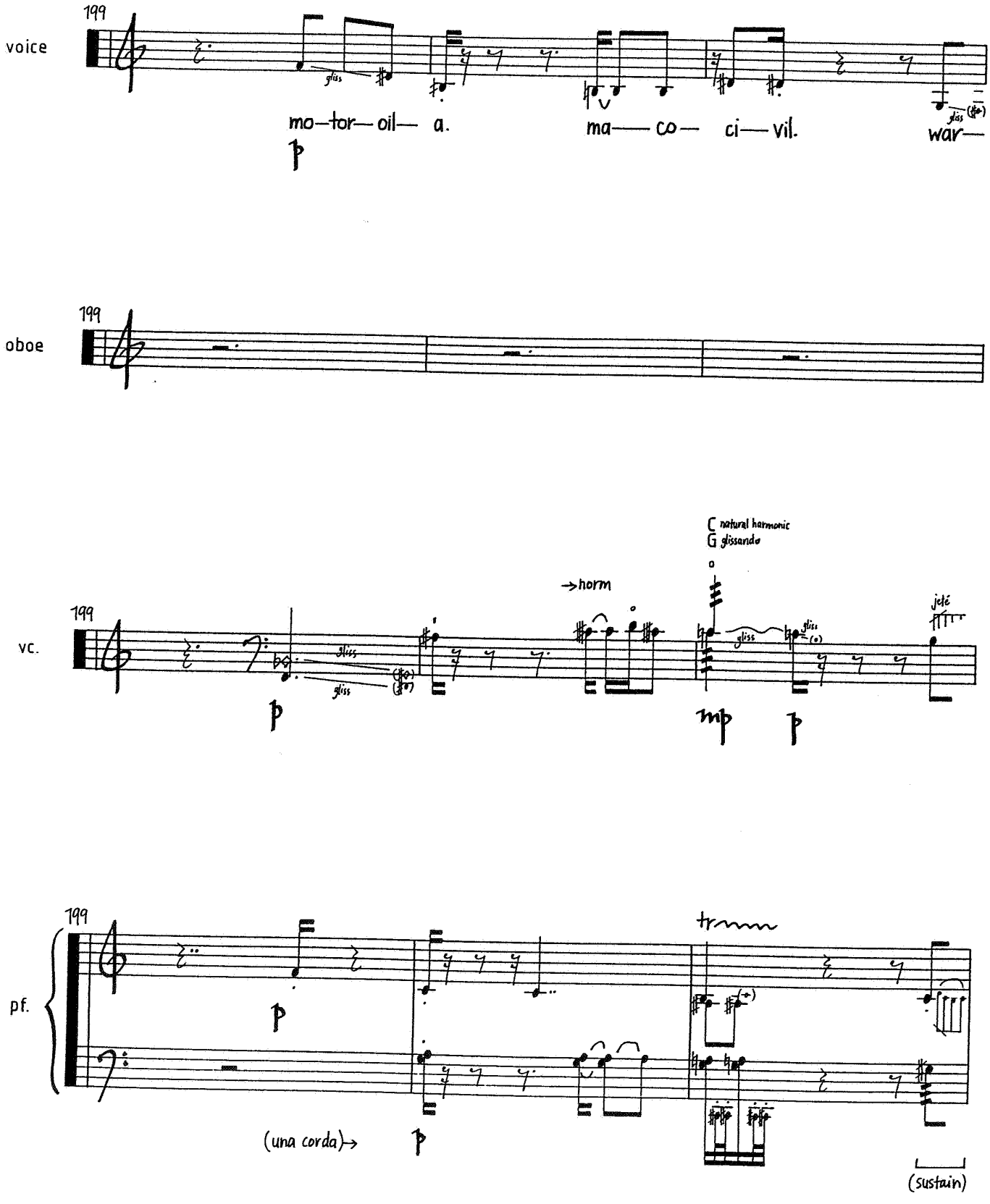

voice
184
su-pport—
mf
or-dai——— n———
monk——
oboe
184
p
mp
vc.
184
arco: pizz
arco
pizz
arco
→ molto pont → norm
f > mp
pf.
184
mf
mp
(una corda)→

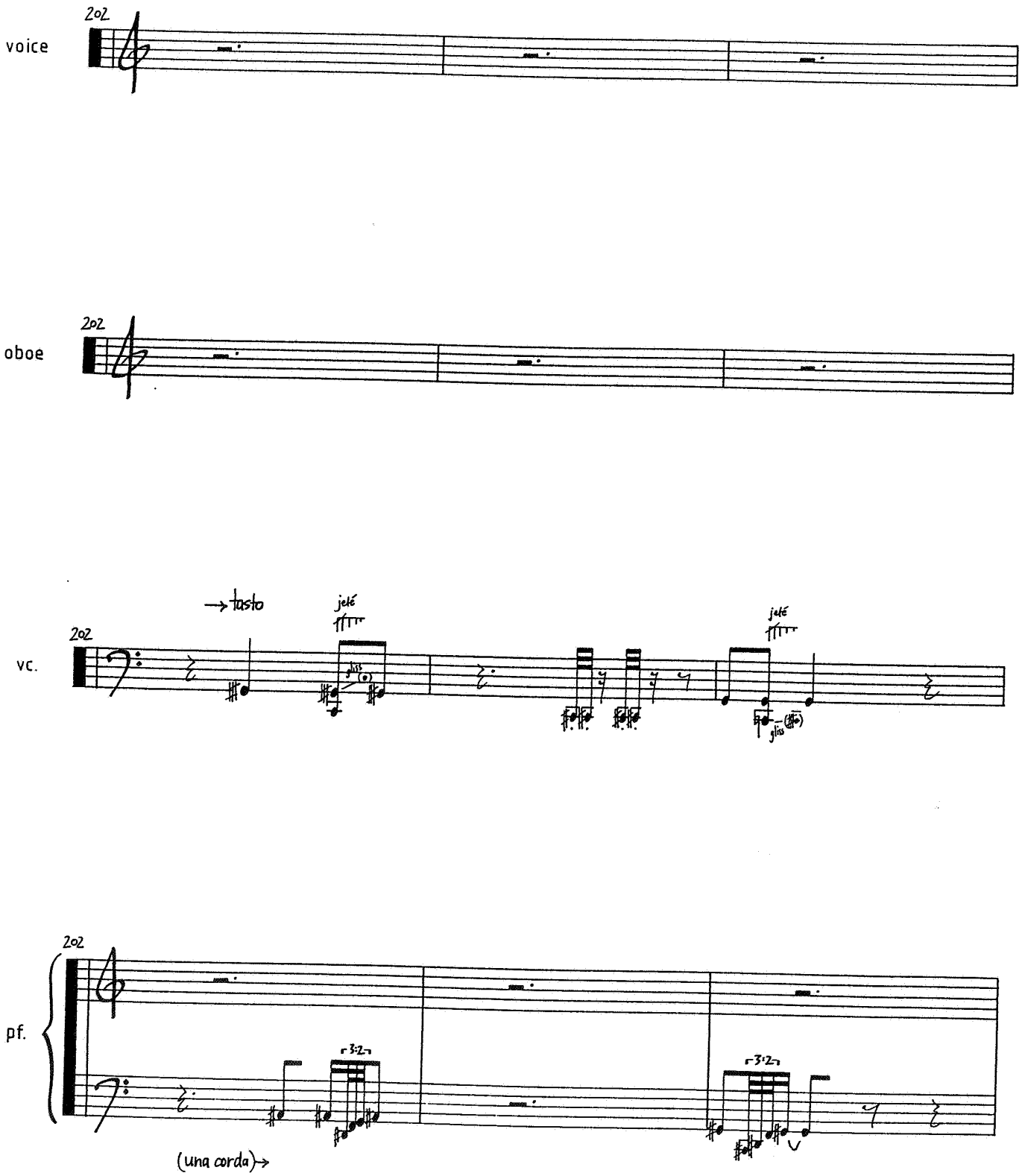

voice
187
su—stai. n.
p mf p
oboe
187
p mf p
gliss
p
vc.
187
p mf p
→pont
→norm
gliss
mp
jeté
pf.
187
5:4
mp
(una corda)→
mp

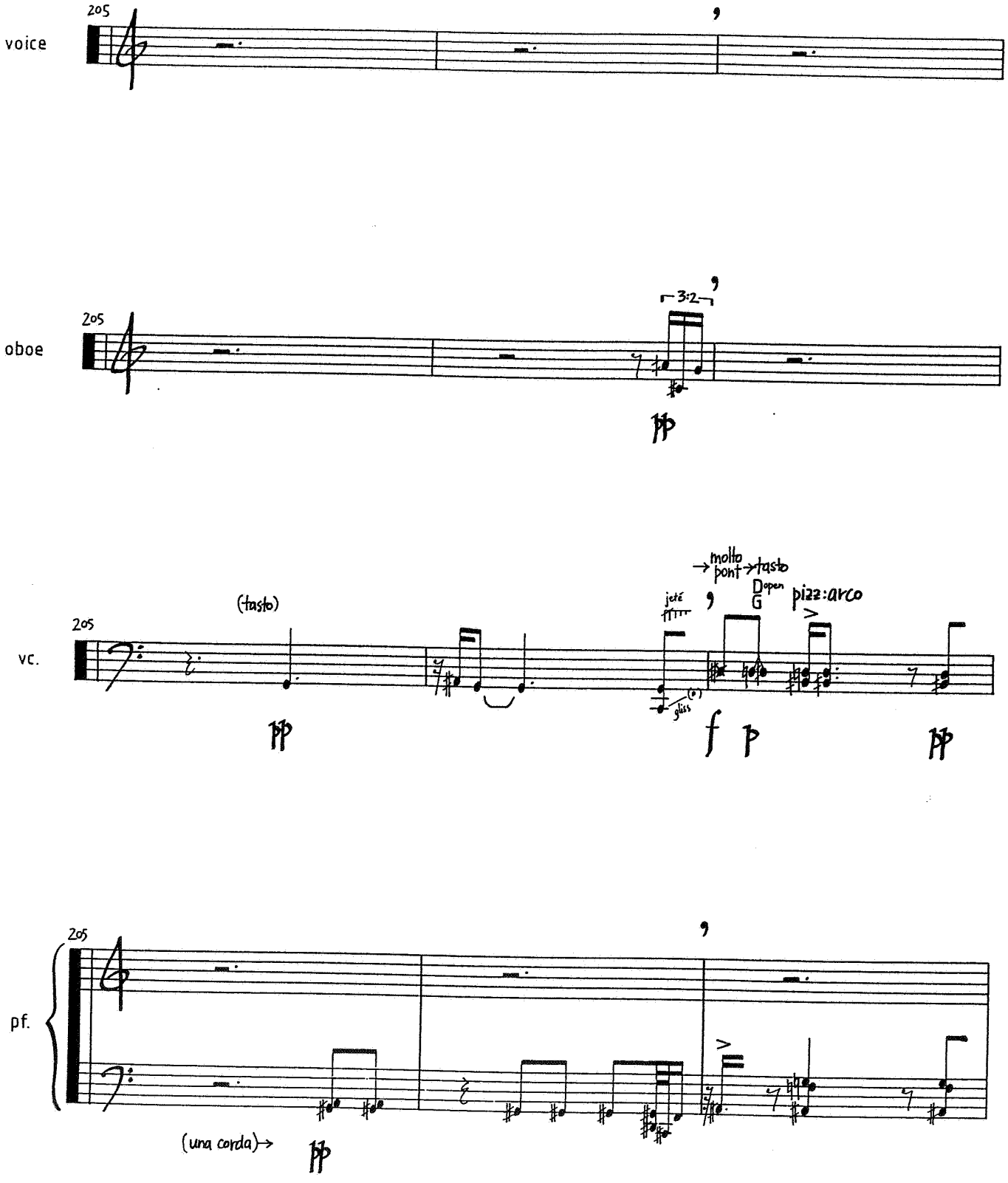

voice
190
ha-nno- con-spi-ra-to-
mp
oboe
190
tr
p
vc.
190
→pont ——→tasto
mp
p
pf.
190
mp
(una corda)→

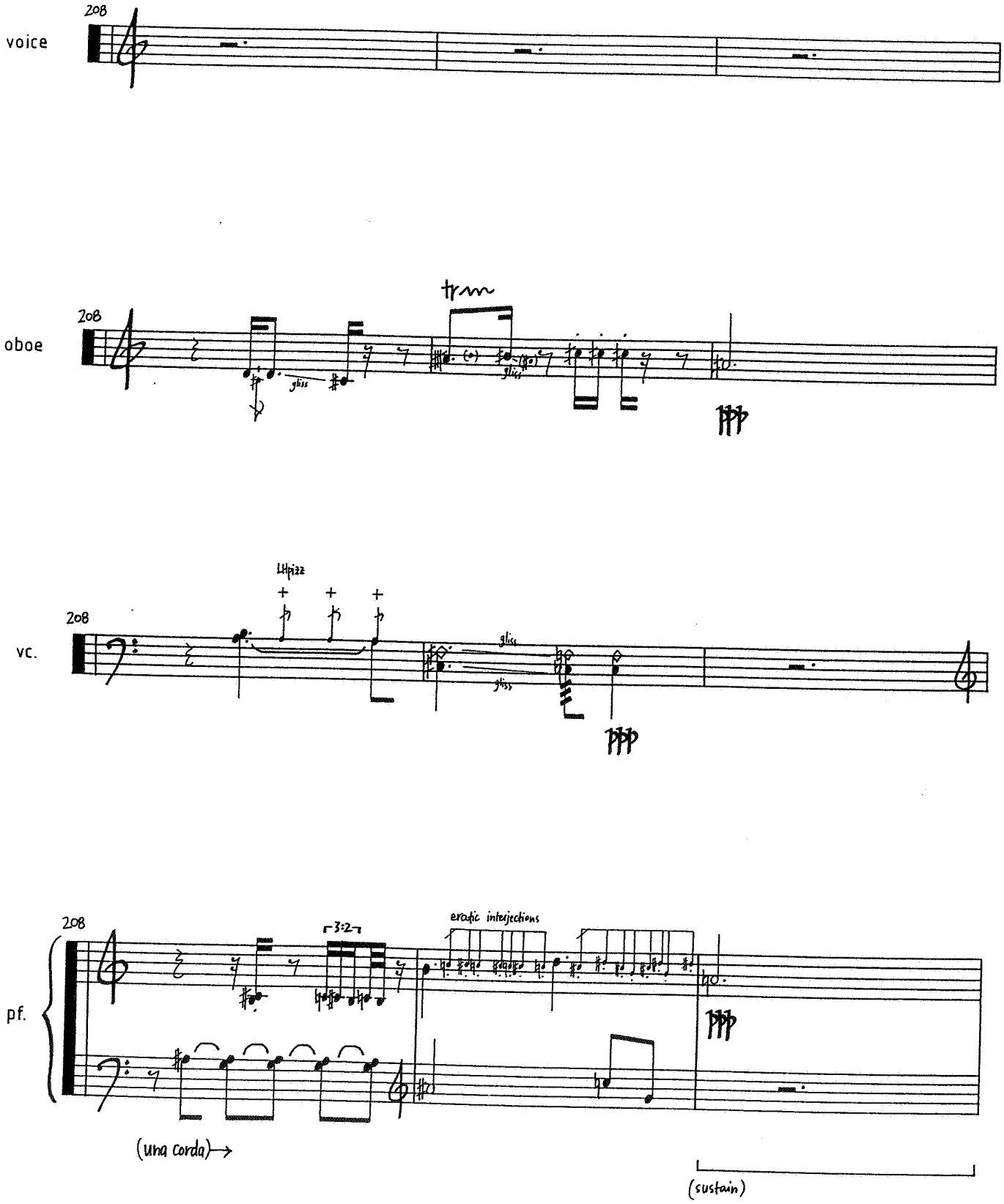

voice
193
la-ci- pri-a- vi-va- ci-ty- paint-ings
p
oboe
193
FL
gliss
gliss
pp
p
vc.
193
pf.
193
gradually undampen
5:4
p
(una corda)→
mp
p

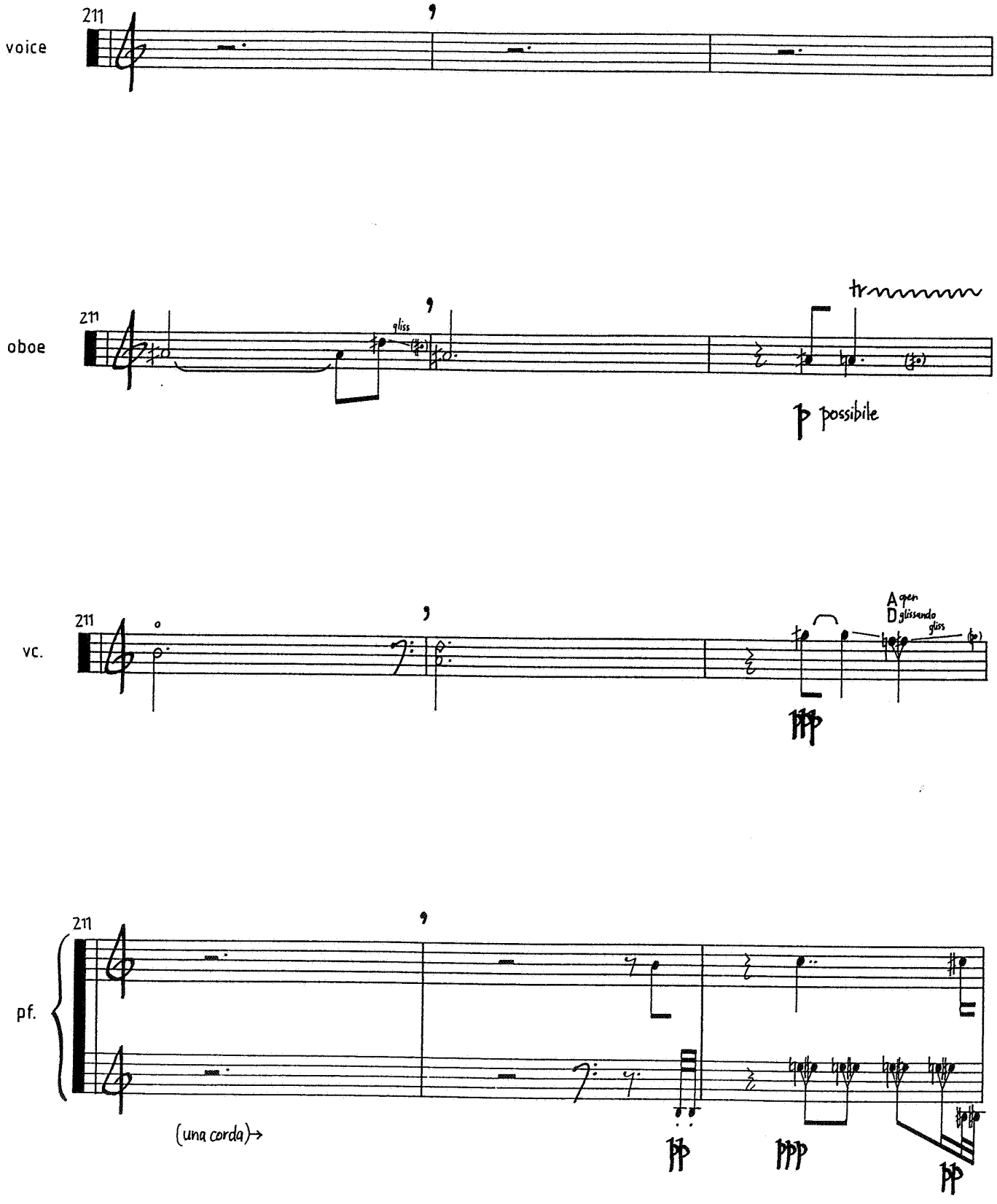

voice
196
speak:
sing:
wri—i. i. i——ght t.t.t.t. no—— 62
john——
son—
oboe
vc.
→pont
jelé...
pf.
(una corda)→

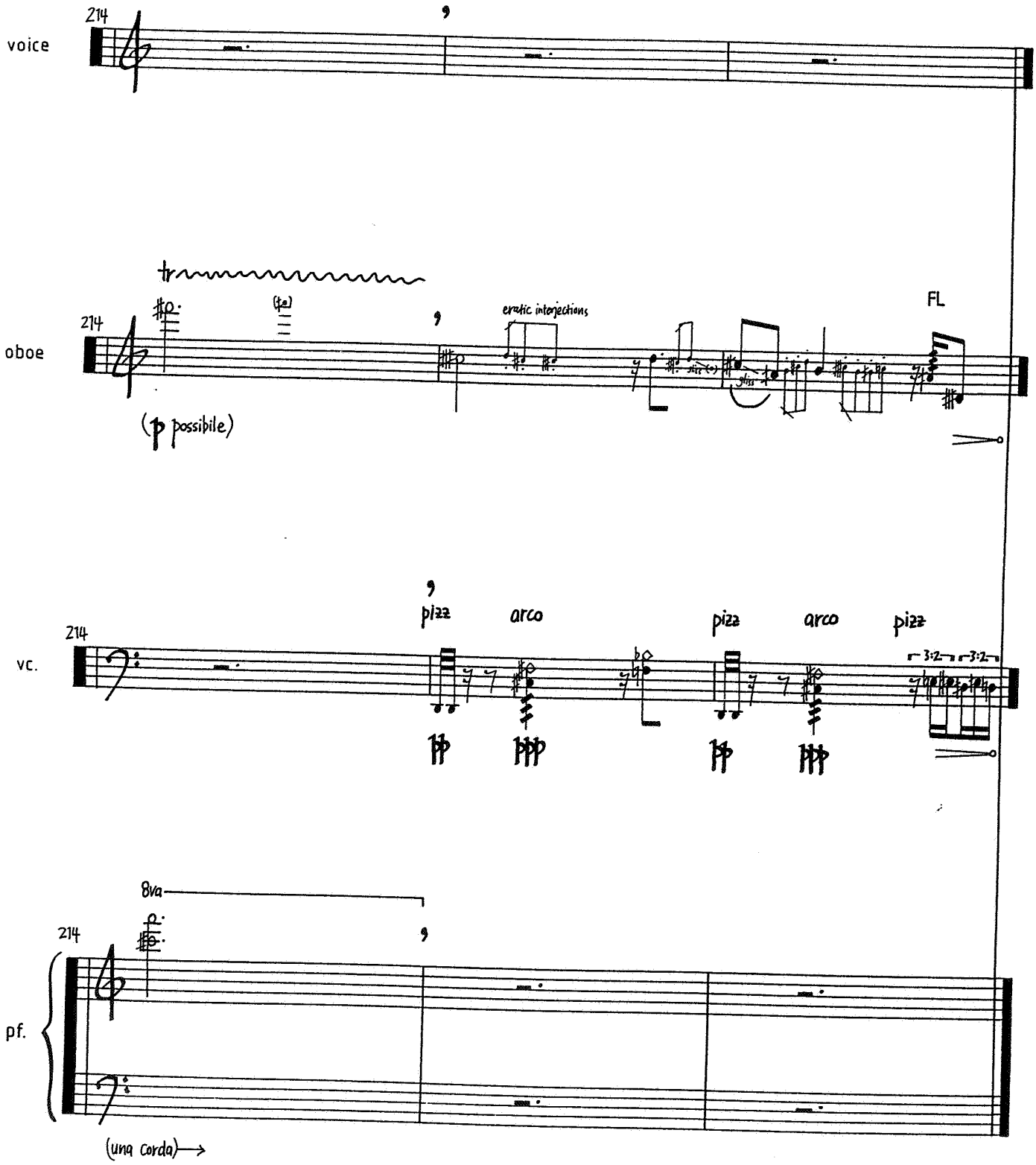

voice
199
gliss
mo—tor— oil— a.
ma—— co— ci— vil.
war—
oboe
199
vc.
199
C natural harmonic
G glissando
→horn
gliss
jeté
mp
pf.
199
tr
(una corda)→
(sustain)


voice
2o2
oboe
2o2
vc.
2o2
→tasto
jeté
jeté
pf.
2o2
(una corda)→


voice
205
oboe
205
3:2
pp
vc.
205
(tasto)
pp
jeté
gliss
→ molto pont → tasto
D open
G
pizz: arco
f
p
pp
pf.
205
(una corda)→
pp


voice
208
oboe
208
gliss
gliss
vc.
208
LHpizz
gliss
gliss
pf.
208
3:2
erratic interjections
(una corda)
(sustain)


voice
211
oboe
211
gliss
tr
p possibile
vc.
211
A per D glissando
gliss
pf.
211
(una corda)→


voice
214
oboe
214
tr
(fp)
erratic interjections
FL
(p possibile)
vc.
214
pizz
arco
pizz
arco
pizz
3:2
3:2
pf.
214
8va
(una corda)

thousands of bundled straw IV

for cor anglais, bass clarinet in Bb, tenor trombone, viola & contrabass

commissioned by the LIBRA ENSEMBLE, Melbourne
with the financial assistance of the Commonwealth Government through the Australia Council for the Arts – its arts funding and advisory body

duration: approximately four minutes

thousands of bundled straw

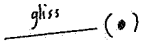
notes

all movements and songs to be performed *attacca,* ie. with as little break as possible

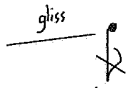
fermate always to be brief (less than 2 seconds)

grace notes to be performed as fast as possible anticipating the following beat

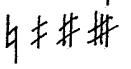
glissandi should be even and continuous throughout



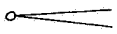
glissando approximately to but not beyond the pitch in parentheses



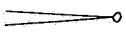
glissando to exactly the pitch of the grace note



quarter tones



dal niente



al niente

wind

FL flutter tongue **T** tongue slap, percussive and sharp

clarinet in Eb sounds a minor third higher; bass clarinet in Bb sounds a major ninth lower

cor anglais sounds a fifth lower

trombones

flutter tongue

MUTE
IN ⟶ OUT adjust the position of the mute while playing

in the quintet (IV) the tenor trombone is to use a <u>normal mute</u> throughout

in the ensemble movement (VI) the alto trombone is to use a <u>harmon mute</u> throughout

strings

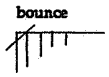
sempre senza vibrato unless indicated

⟶**pont** *sul ponticello:* bow near the bridge; whistling tone allowing harmonics to sound

⟶**molto pont** *molto sul ponticello:* bow almost on the bridge: very distorted tone

⟶**norm** *normale:* return to bowing in the normal position

⟶**tasto** *sul tasto:* bow on or near the bridge: slightly muted, thinner tone



ricochets at the attack of the bow

natural harmonic: written at sounding pitch, produced on open string

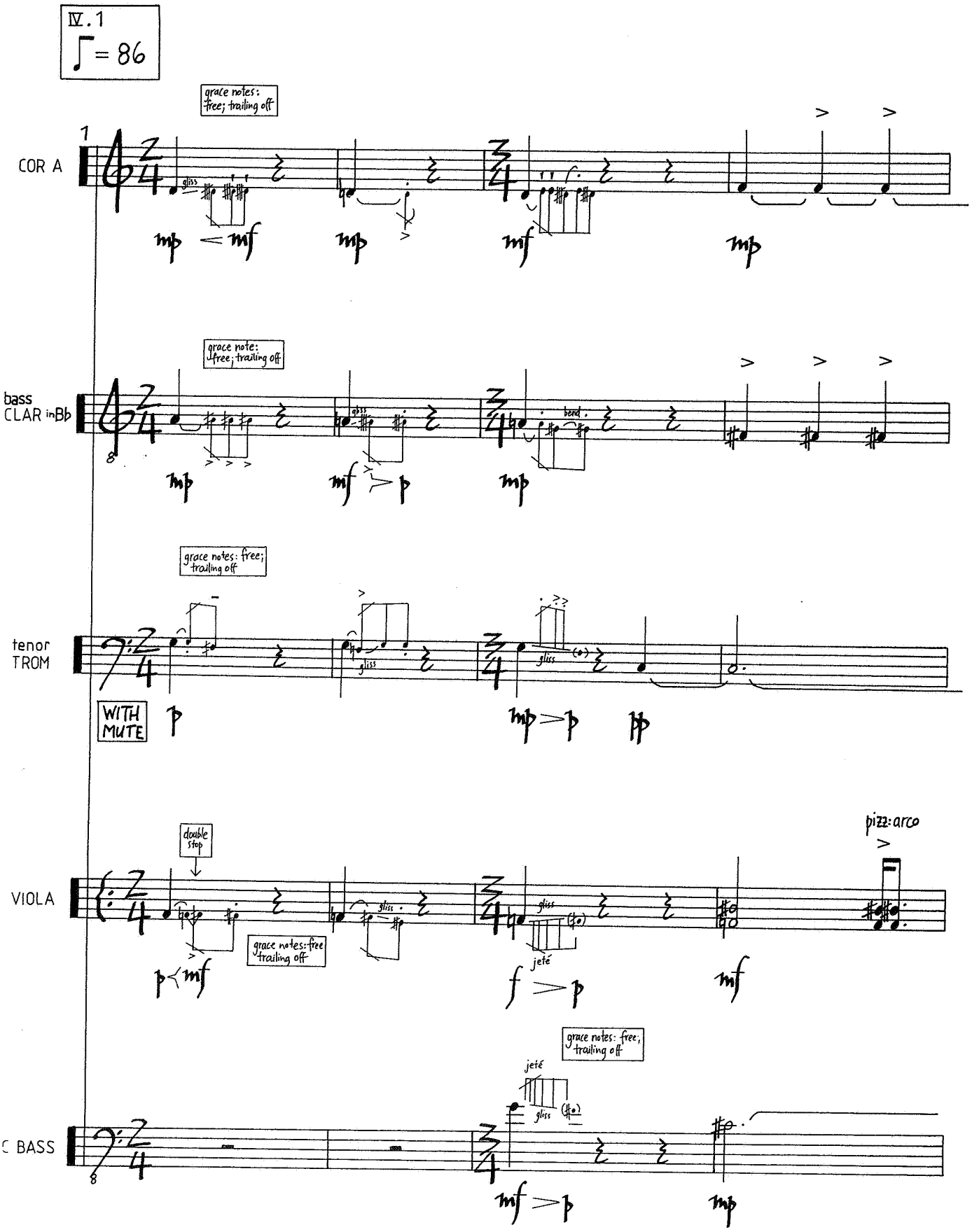
artificial harmonic: finger at the notehead and touch the string at the diamond (sounding pitch not written)

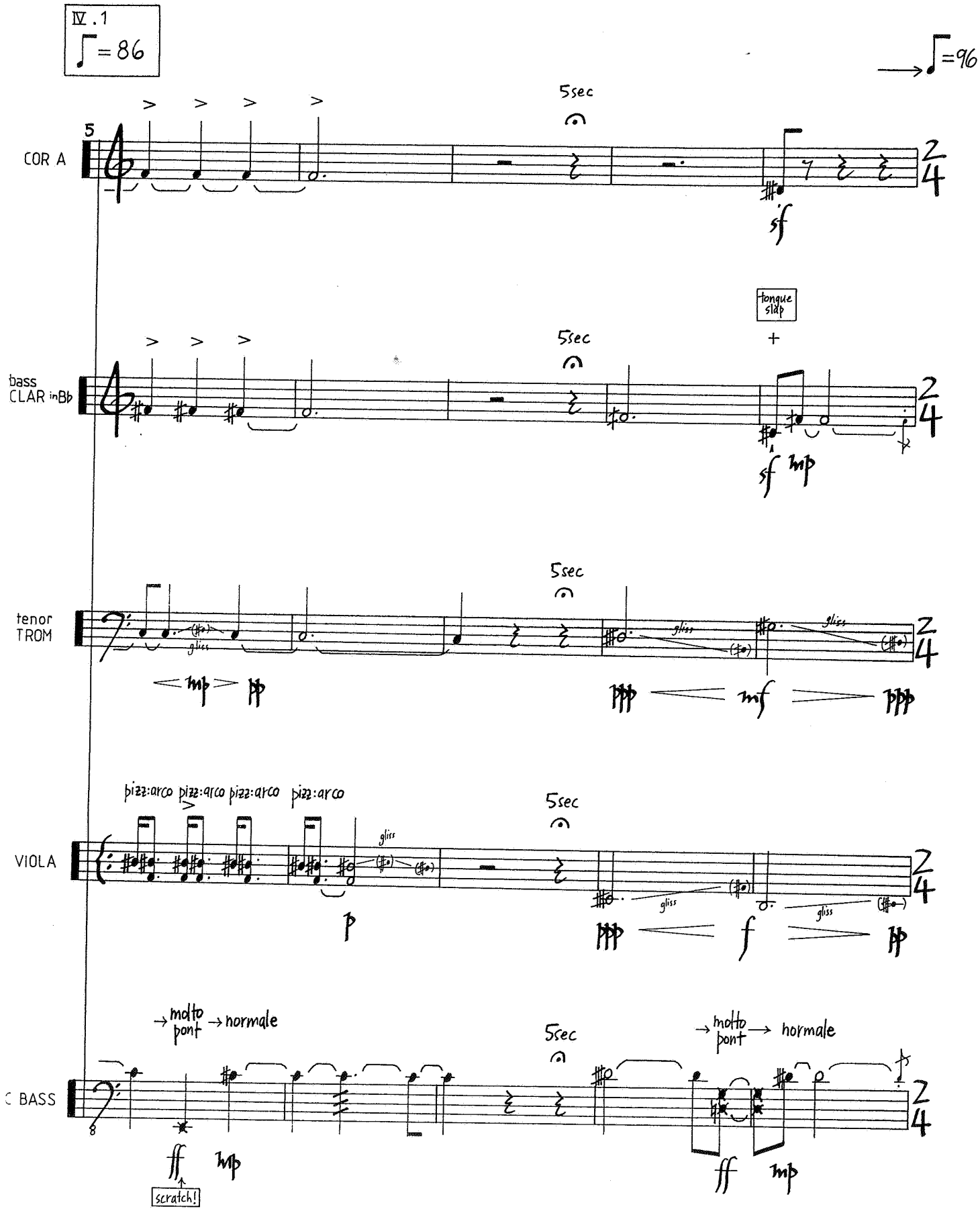
lefthand pizzicato: plucking the string with the left hand

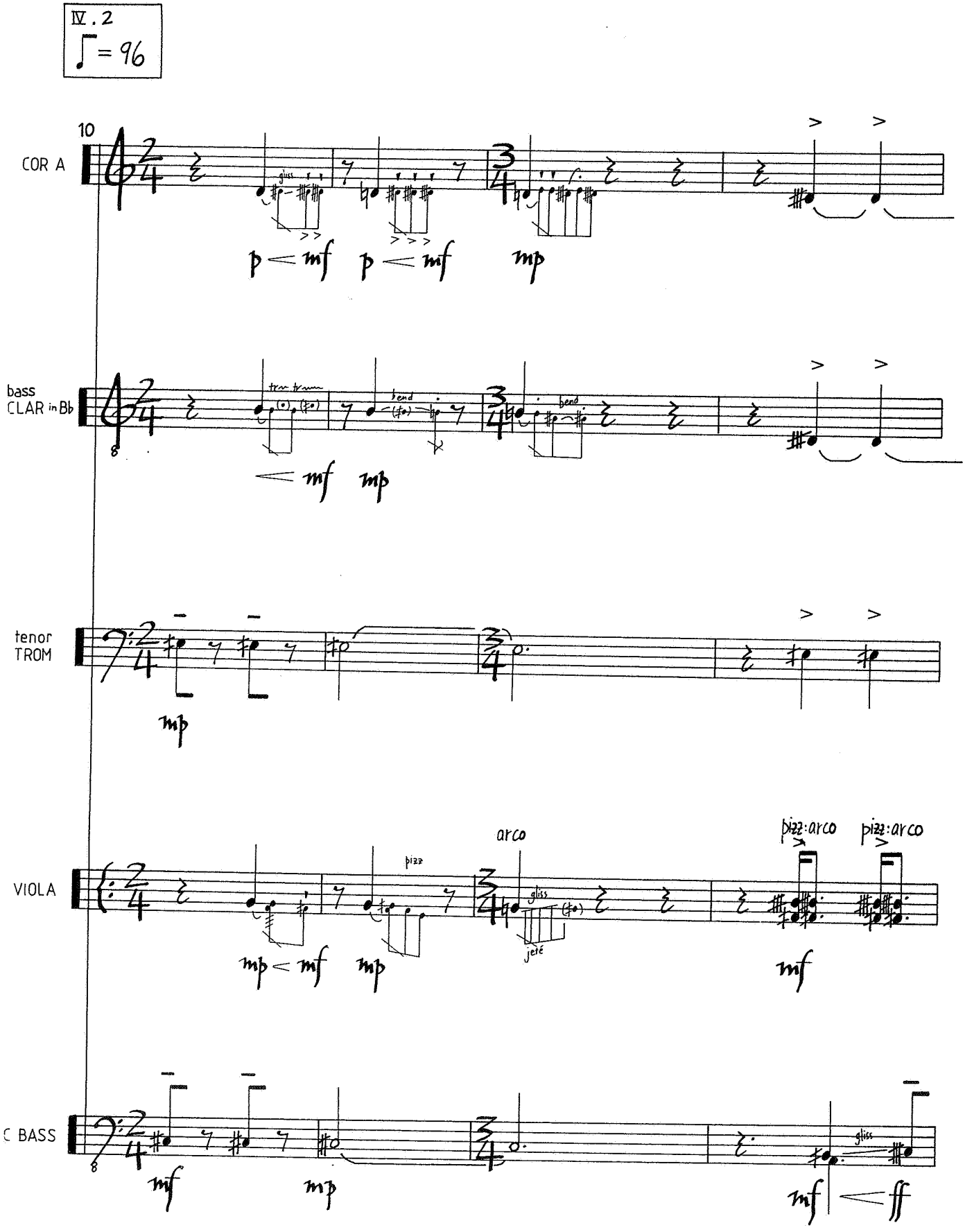
contrabass sounds an octave lower

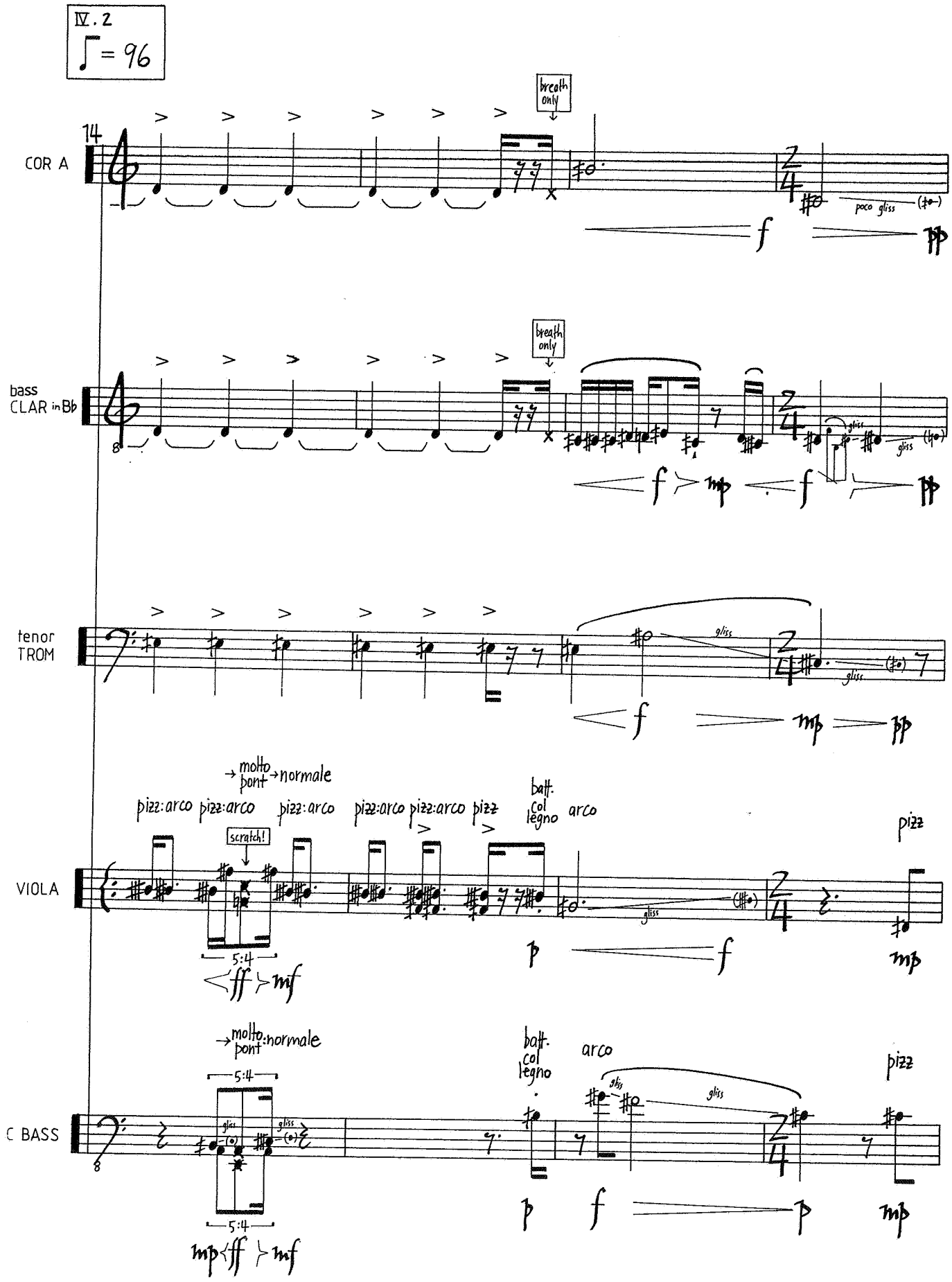
pianoforte

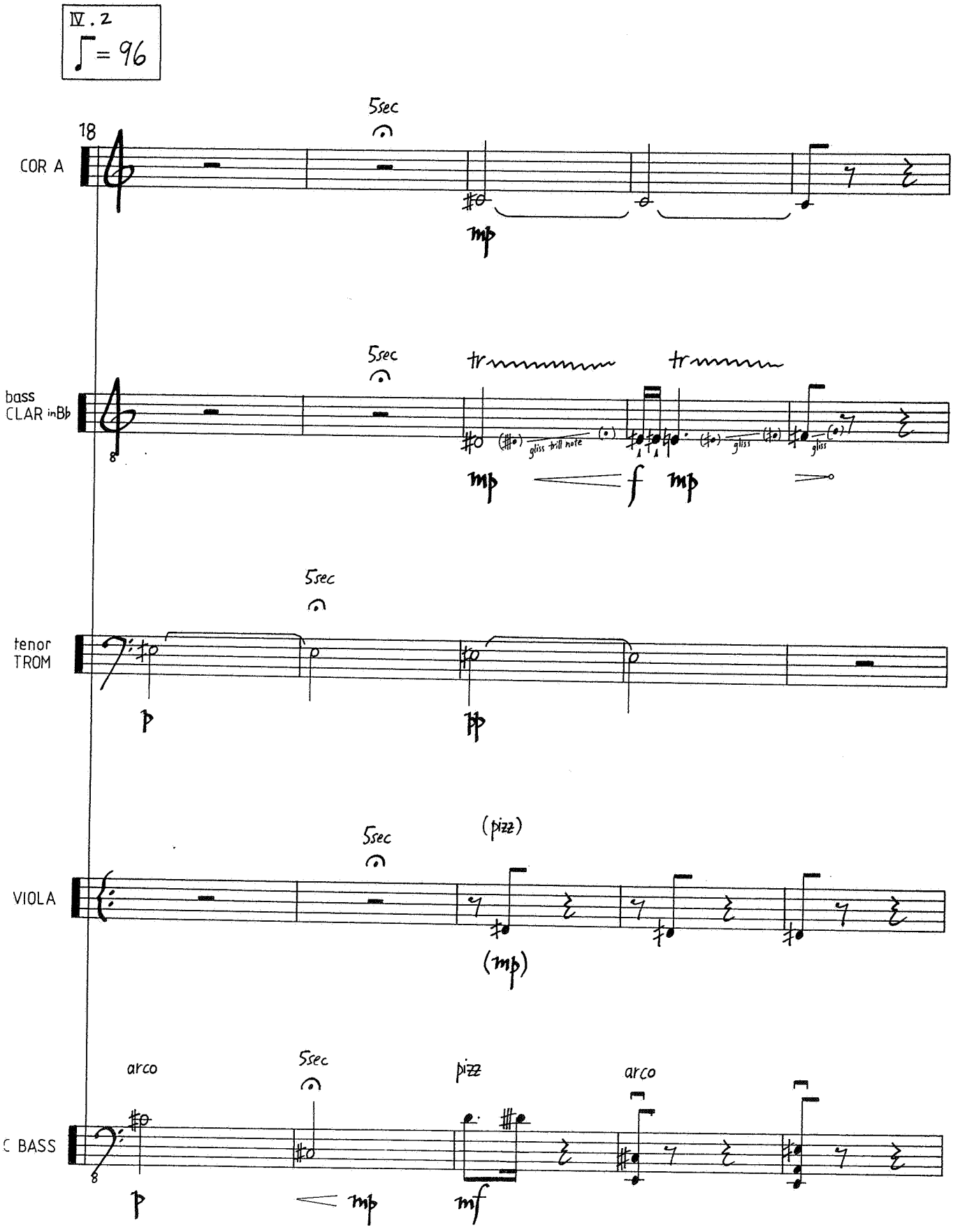
dampen the string <u>before</u> playing the note by pressing on the strings inside the pianoforte

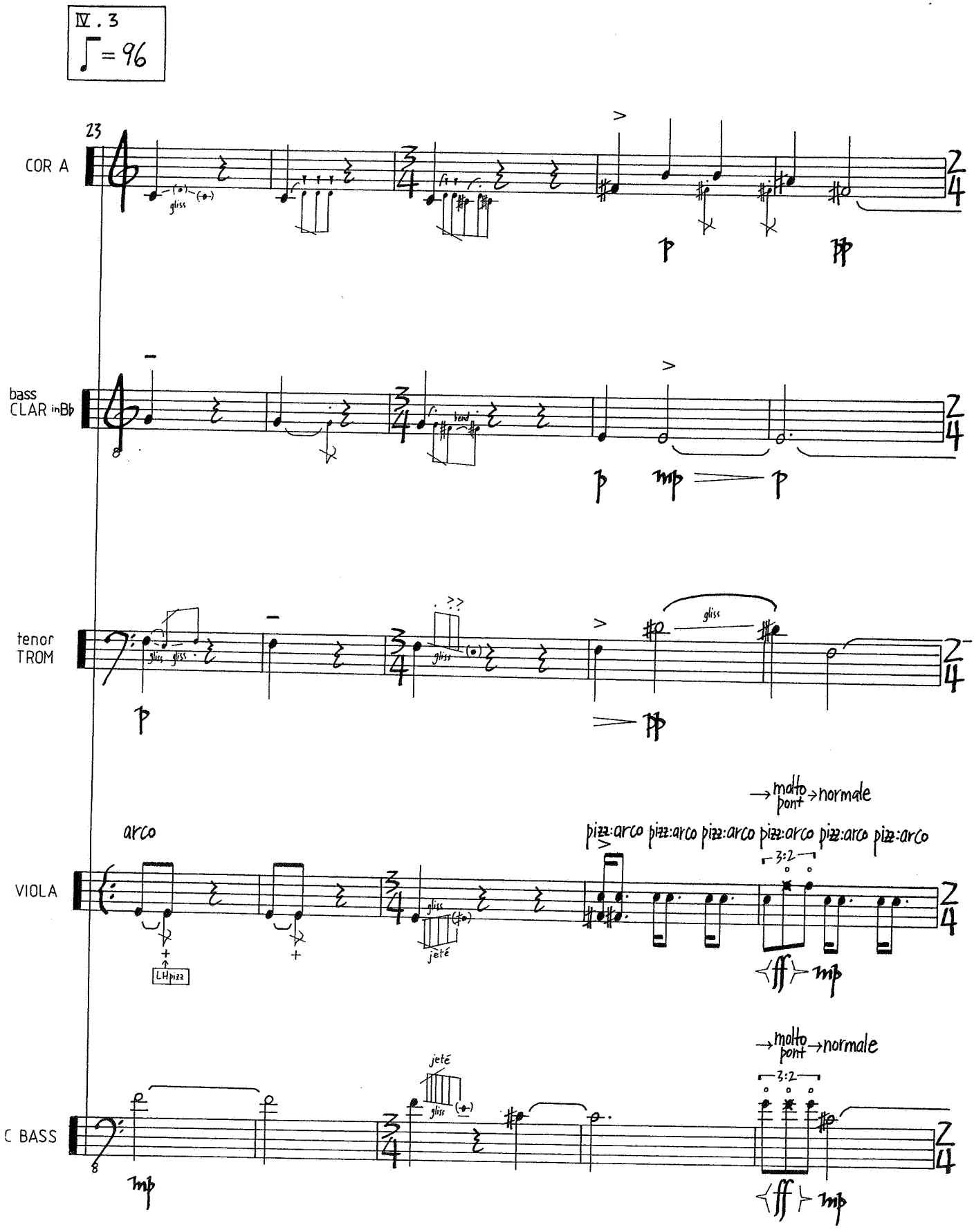

Ⅳ.1
♩= 86
grace notes: free; trailing off
COR A
gliss
mp < mf
mp
mf
mp
grace note: free; trailing off
bass CLAR in B♭
bend
mp
mf > p
mp
grace notes: free; trailing off
tenor TROM
gliss
gliss
WITH MUTE
p
mp > p
pp
double stop
pizz: arco
VIOLA
gliss
gliss
grace notes: free trailing off
jeté
p < mf
f > p
mf
grace notes: free; trailing off
jeté
gliss
C BASS
mf > p
mp

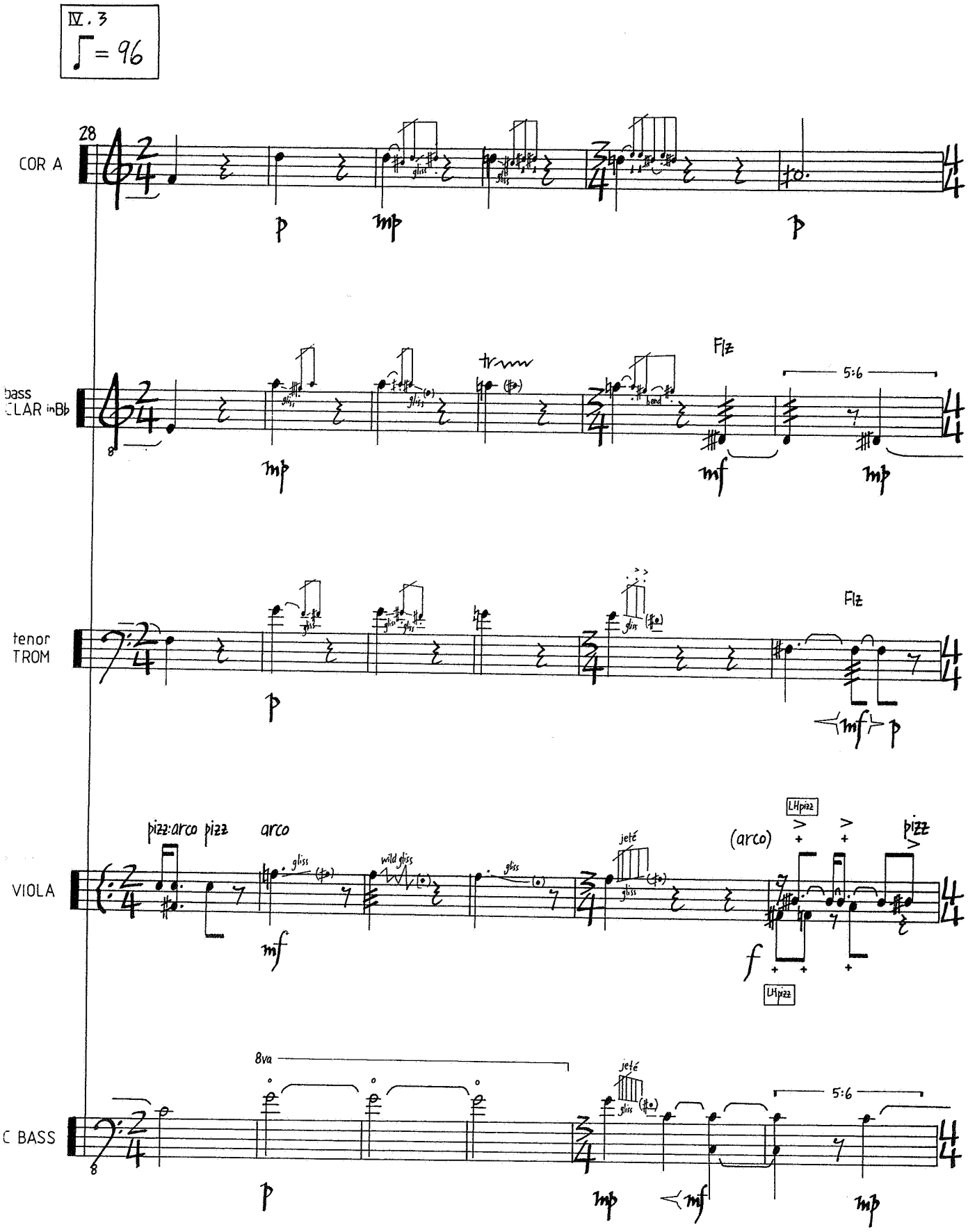

IV.1
♩ = 86
♩ = 96
5
COR A
5sec
sf
bass
CLAR in Bb
tongue slap
sf
mp
tenor
TROM
gliss
mp
pp
ppp
mf
ppp
pizz:arco
pizz:arco
pizz:arco
pizz:arco
VIOLA
p
ppp
f
pp
molto pont
normale
C BASS
ff
mp
scratch!
ff
mp

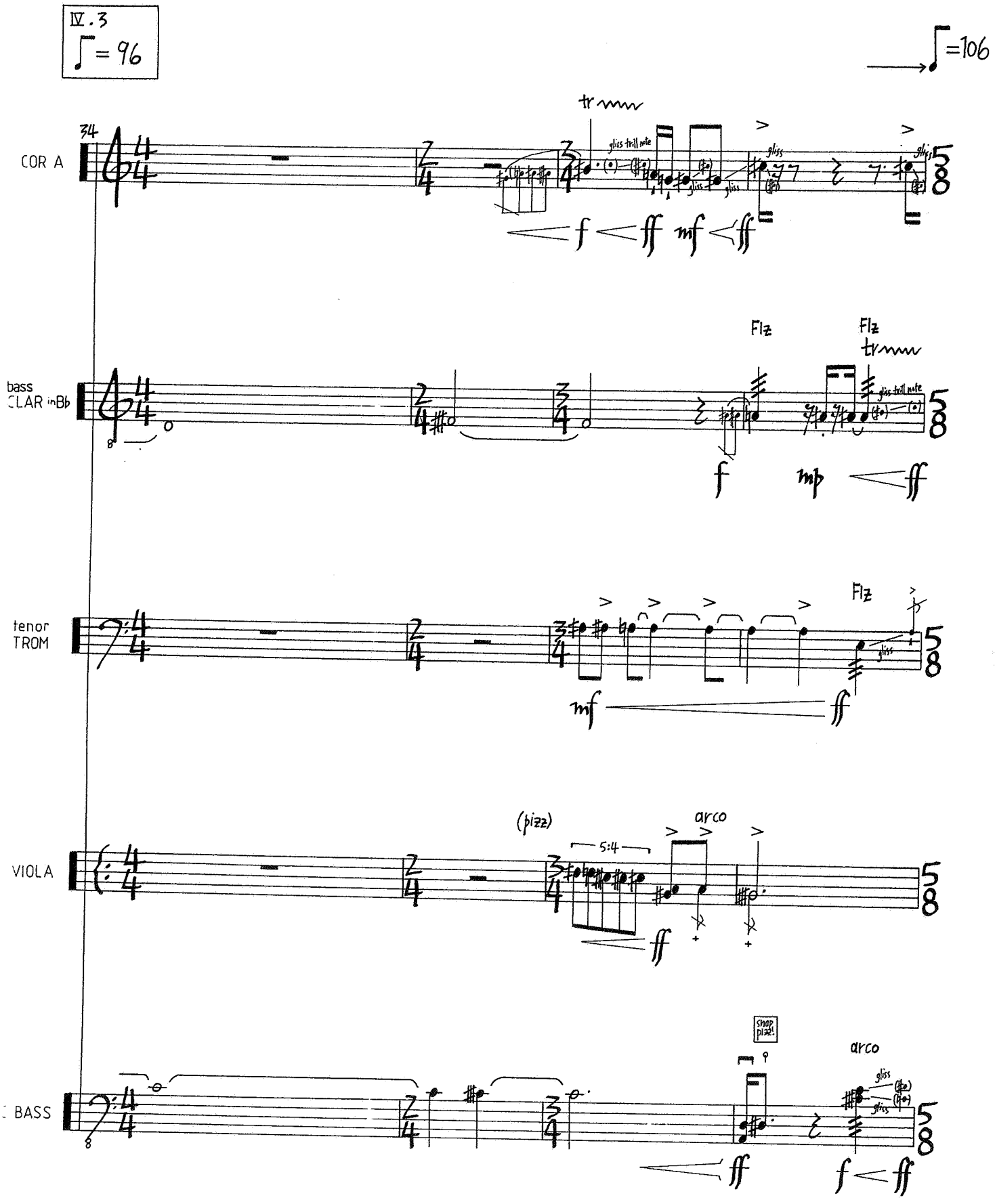

Ⅳ.2
♩= 96
10
COR A
gliss
p < mf
p < mf
mp
bass
CLAR in Bb
tremolo
bend
bend
< mf
mp
tenor
TROM
mp
VIOLA
pizz
arco
gliss
jeté
pizz: arco
pizz: arco
mp < mf
mp
mf
C BASS
mf
mp
gliss
mf < ff

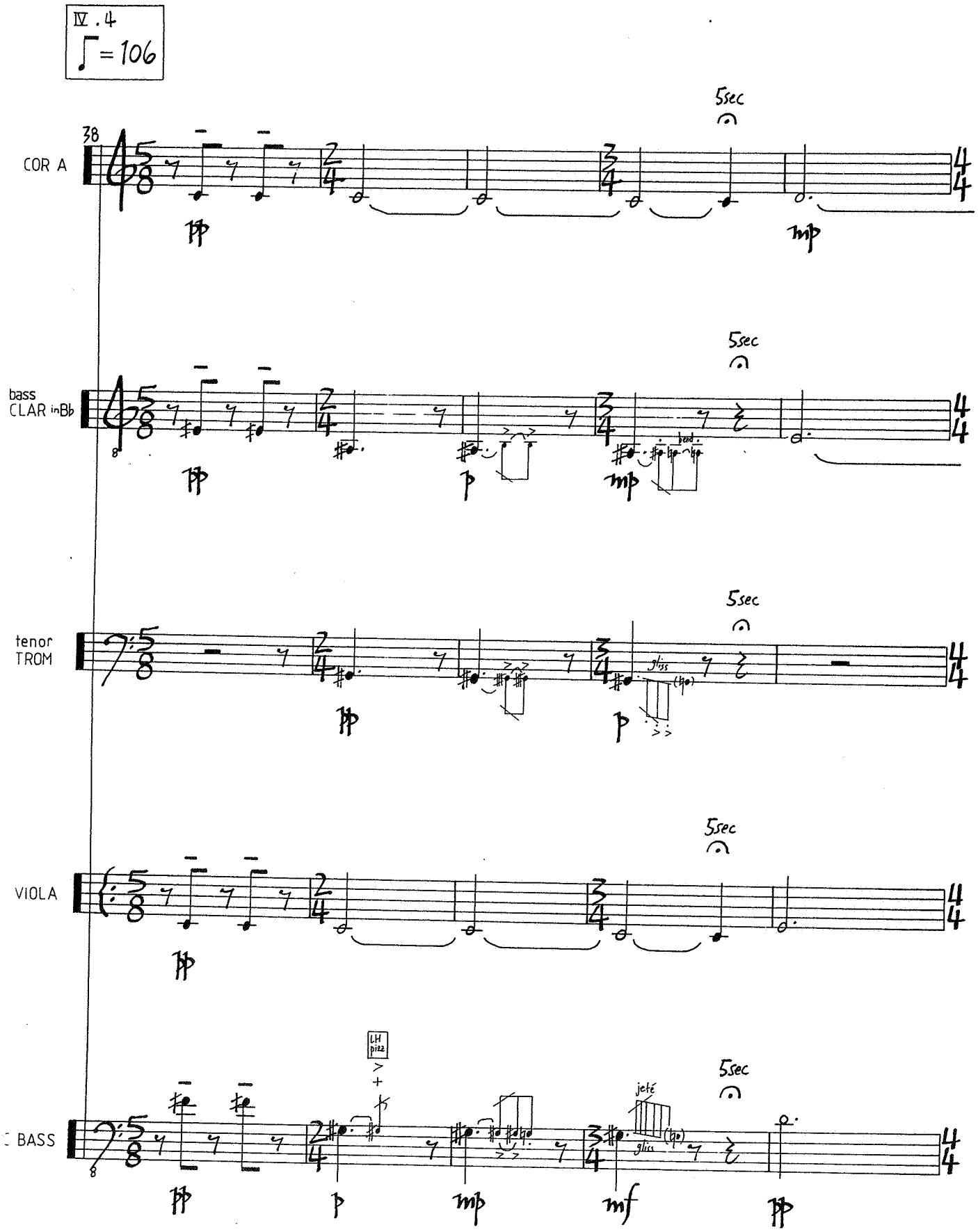

IV. 2
♩ = 96
14
COR A
breath only
poco gliss
bass CLAR in Bb
tenor TROM
gliss
VIOLA
→ molto pont → normale
pizz: arco
pizz: arco
pizz: arco
pizz: arco
pizz: arco
pizz
batt. col legno
arco
pizz
scratch!
5:4
C BASS
→ molto pont: normale
5:4
5:4
batt. col legno
arco
pizz

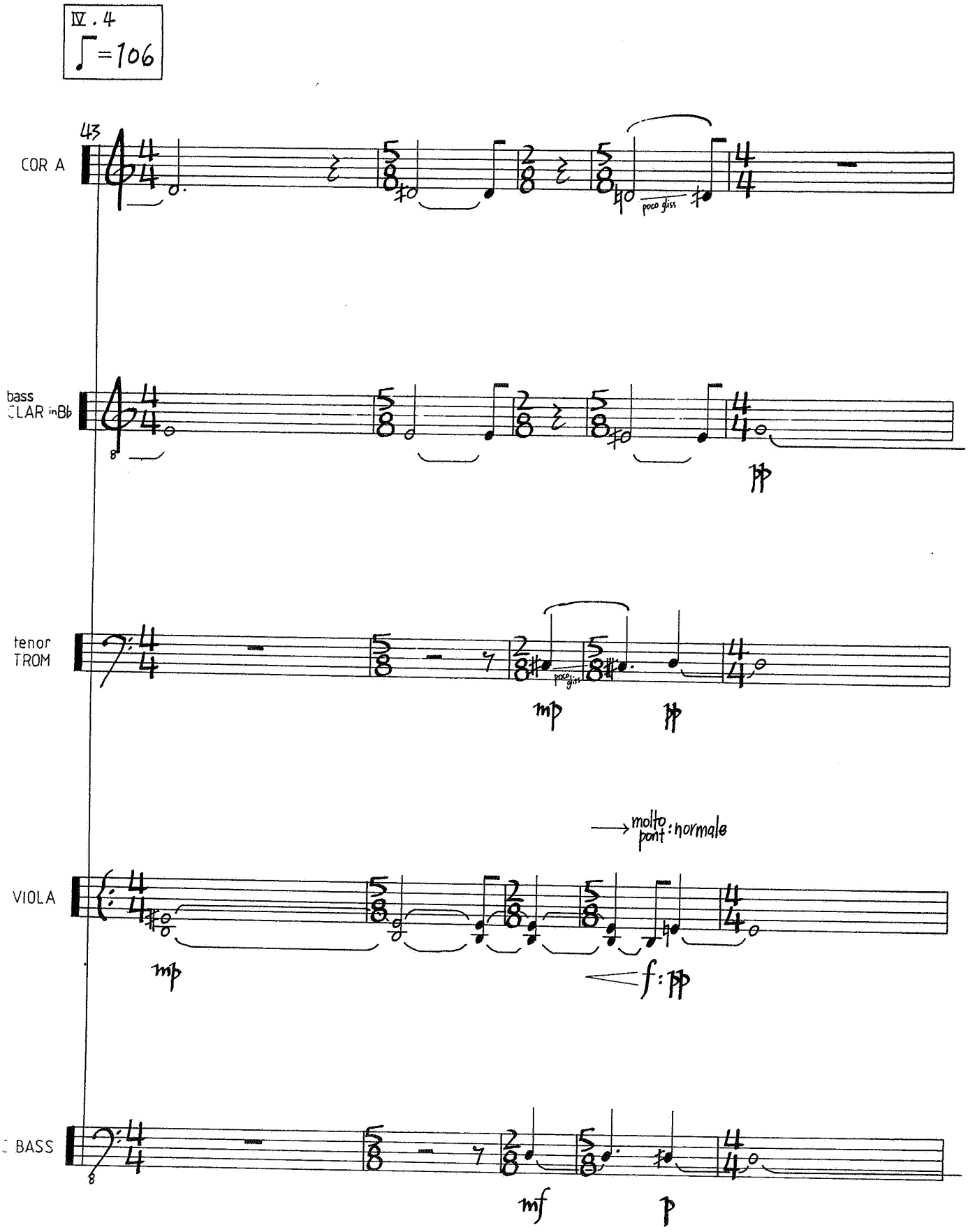

Ⅳ. 2
♩= 96
18
COR A
5sec
mp
bass
CLAR in B♭
5sec
tr
tr
gliss trill note
gliss
gliss
mp
f
mp
tenor
TROM
5sec
p
pp
VIOLA
5sec
(pizz)
(mp)
arco
5sec
pizz
arco
C BASS
p
mp
mf

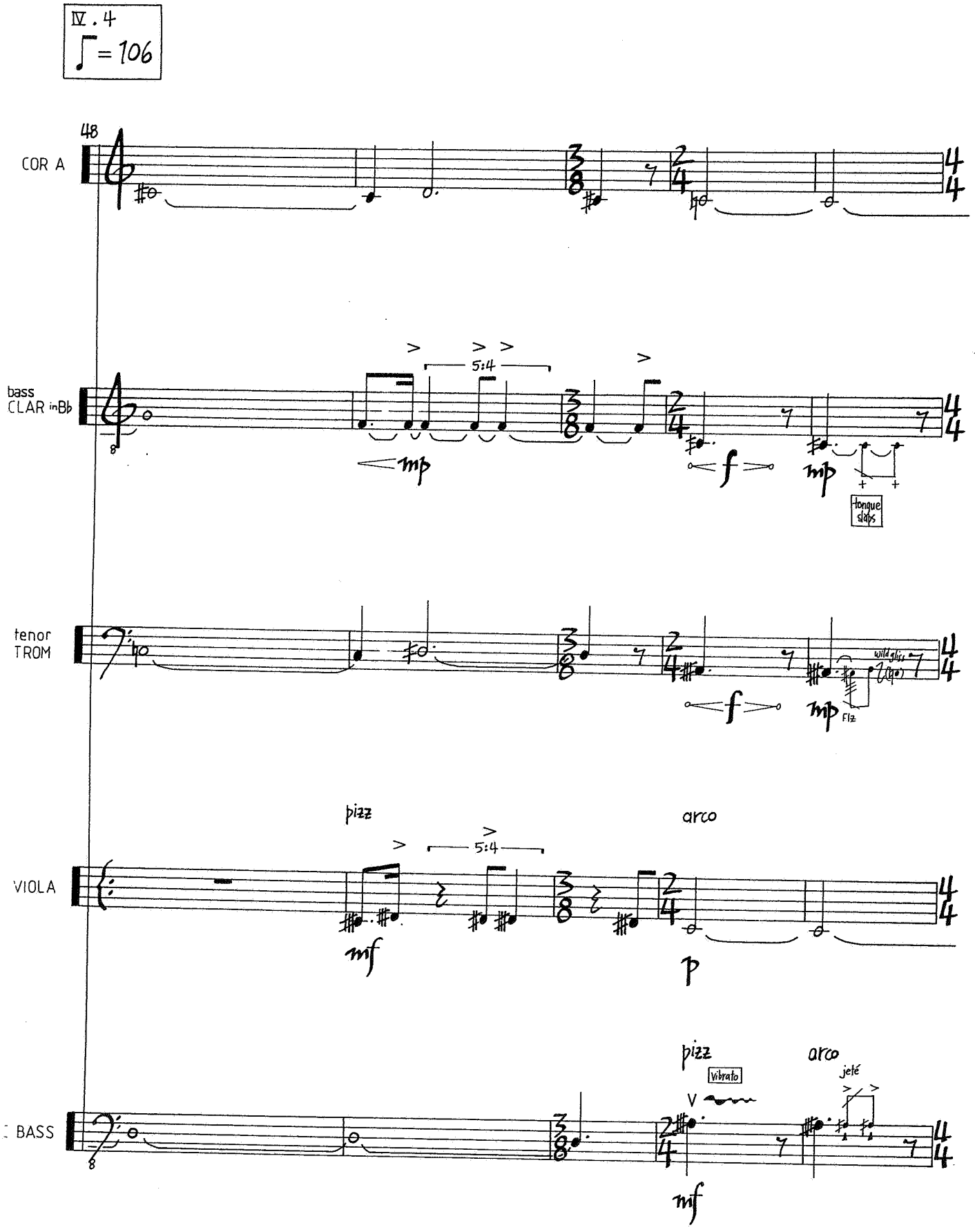

IV . 3
♩ = 96
23
COR A
gliss
p
pp
bass
CLAR in B♭
bend
p
mp
p
tenor
TROM
gliss
gliss
gliss
p
pp
arco
VIOLA
LH pizz
gliss
jeté
→ molto pont → normale
pizz:arco pizz:arco pizz:arco pizz:arco pizz:arco pizz:arco
3:2
ff
mp
C BASS
jeté
gliss
mp
→ molto pont → normale
3:2
ff
mp

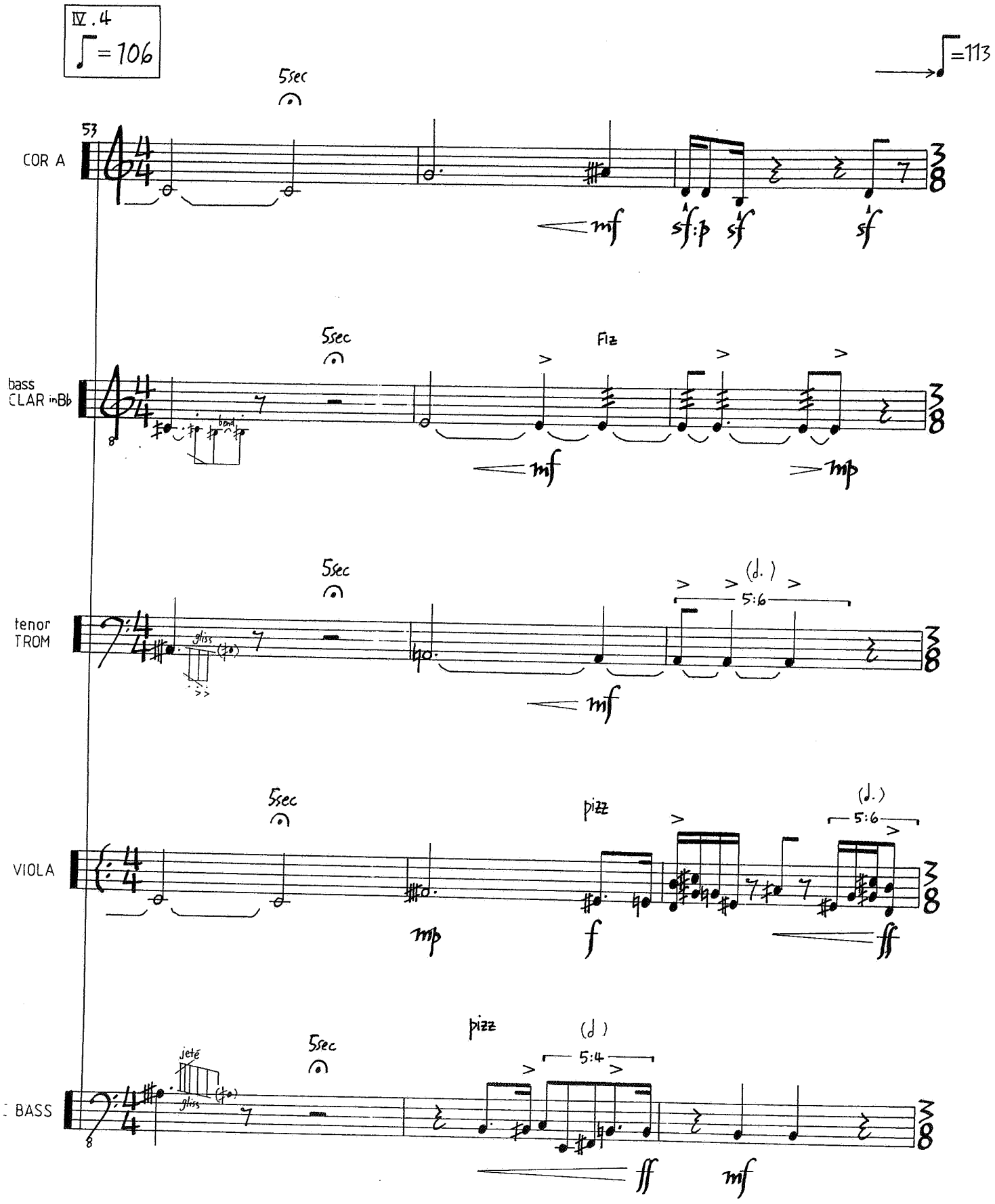

IV. 3
♩= 96
28
COR A
bass
CLAR in Bb
tenor
TROM
VIOLA
C BASS
pizz:arco pizz
arco
gliss
wild gliss
jeté
(arco)
LH pizz
pizz
8va
trem
Flz
5:6

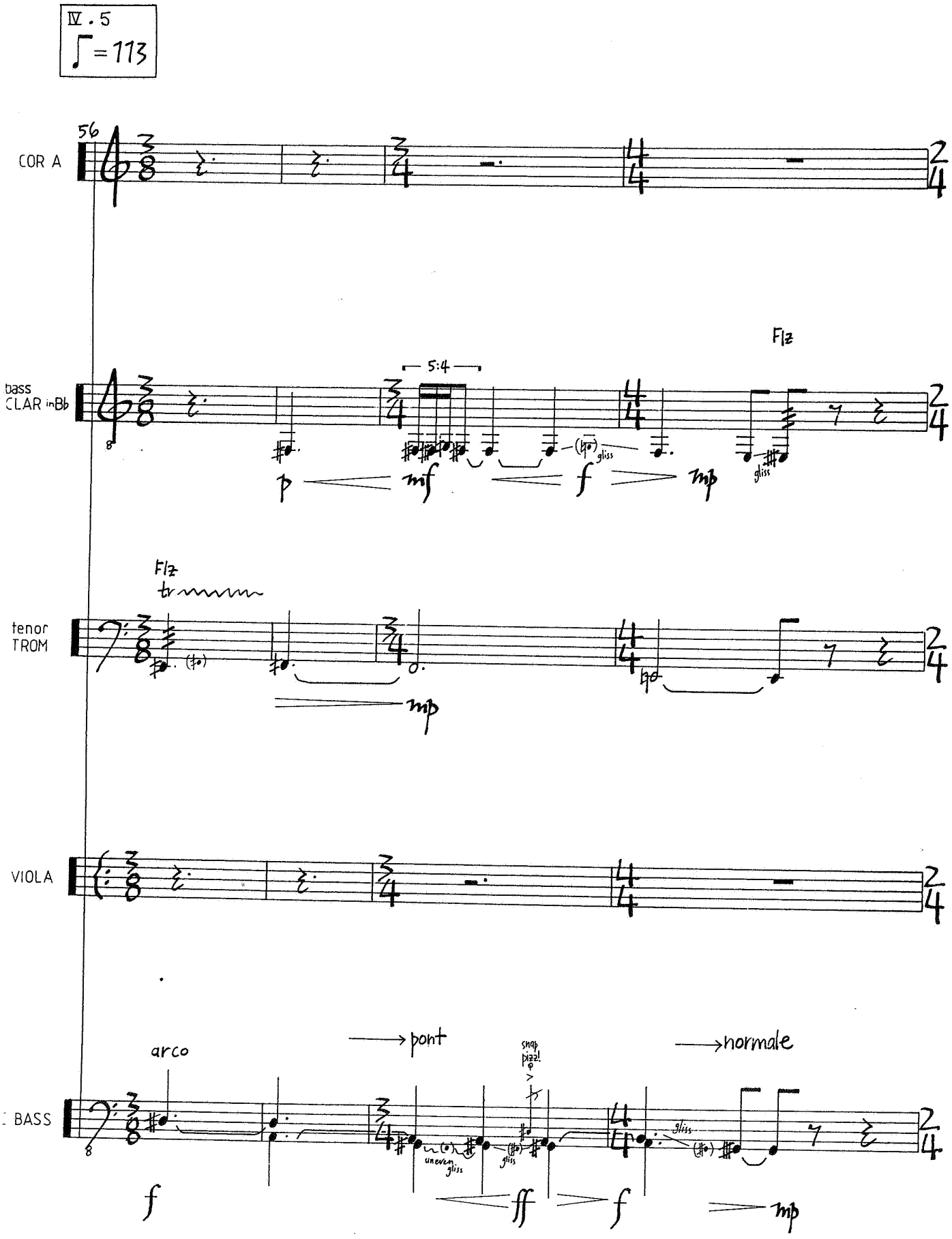

IV.3
♩= 96
♩=106
COR A
tr
gliss trill note
gliss
f ff mf ff
bass
CLAR in Bb
Flz
Flz
tr
gliss trill note
f mp ff
tenor
TROM
Flz
gliss
mf ff
(pizz)
arco
5:4
VIOLA
ff
snap pizz!
arco
gliss
BASS
ff
f ff

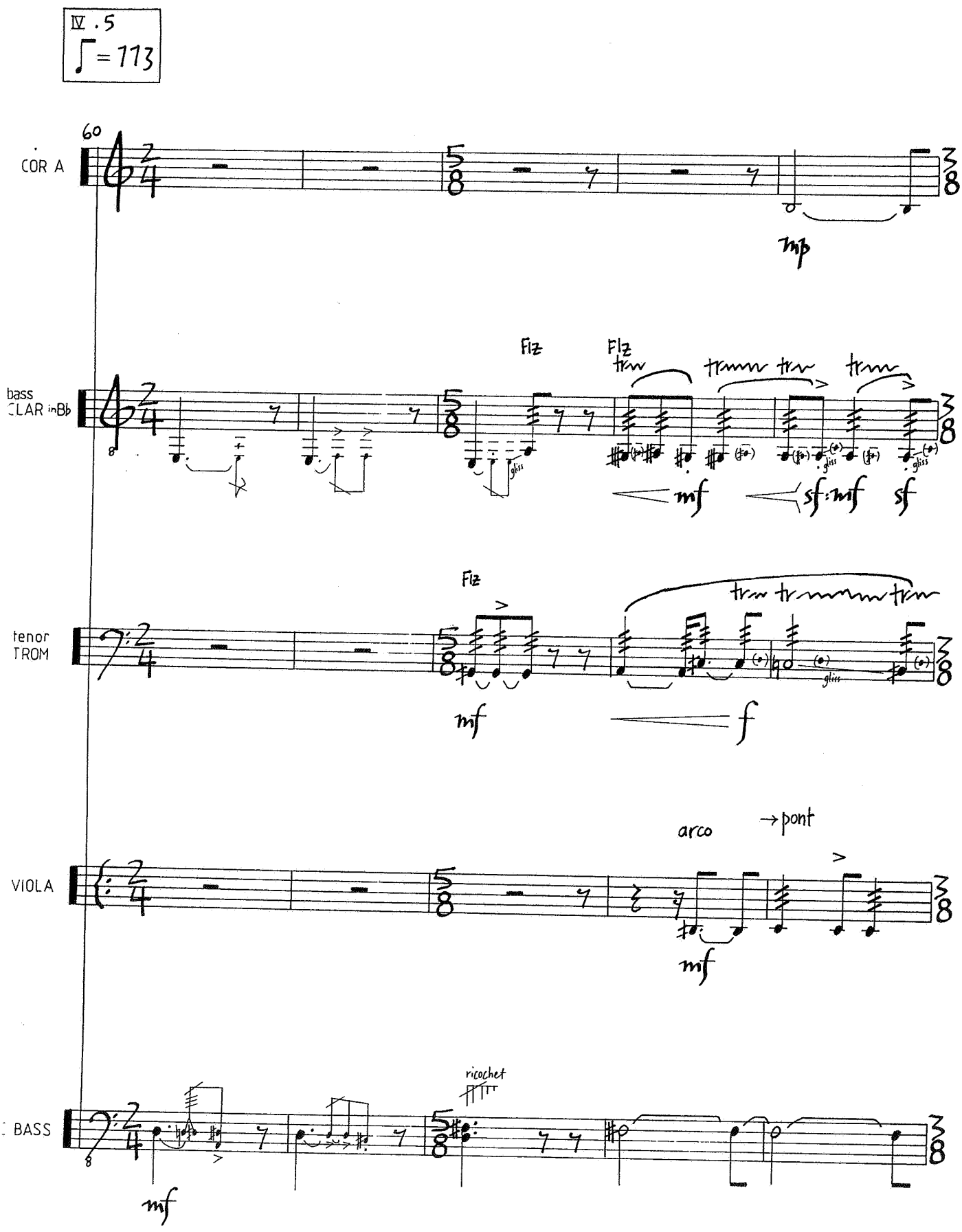

Ⅳ.4
♩=106
38
COR A
5sec
pp
mp
bass
CLAR in Bb
8
5sec
pp
p
mp
tenor
TROM
5sec
pp
p
gliss
(tp)
VIOLA
5sec
pp
LH
pizz
+
BASS
8
5sec
jeté
gliss
(tp)
pp
p
mp
mf
pp

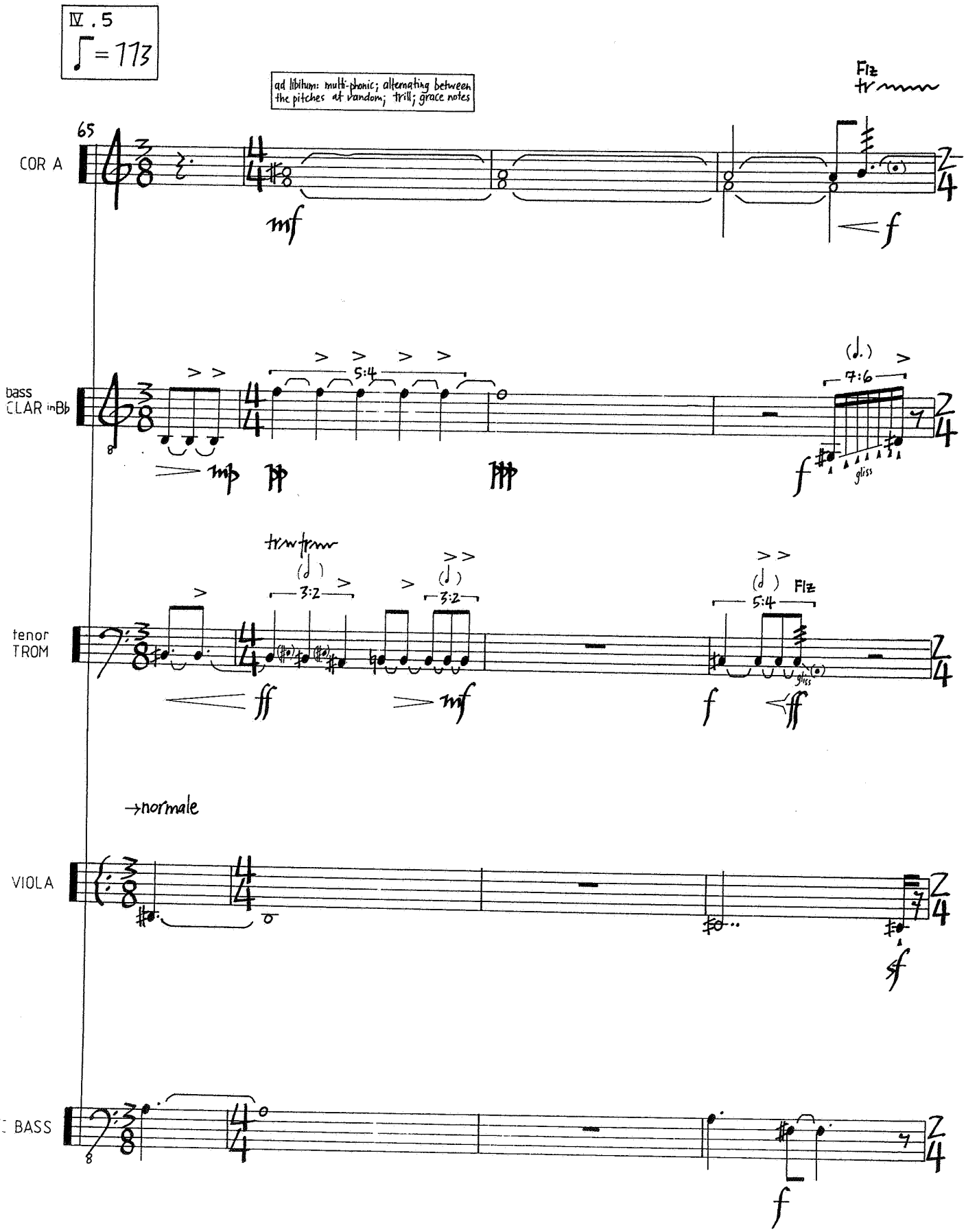

Ⅳ. 4
♩=106
43
COR A
poco gliss
bass
CLAR in Bb
pp
tenor
TROM
mp
poco gliss
pp
molto pont: normale
VIOLA
mp
f: pp
BASS
mf
p

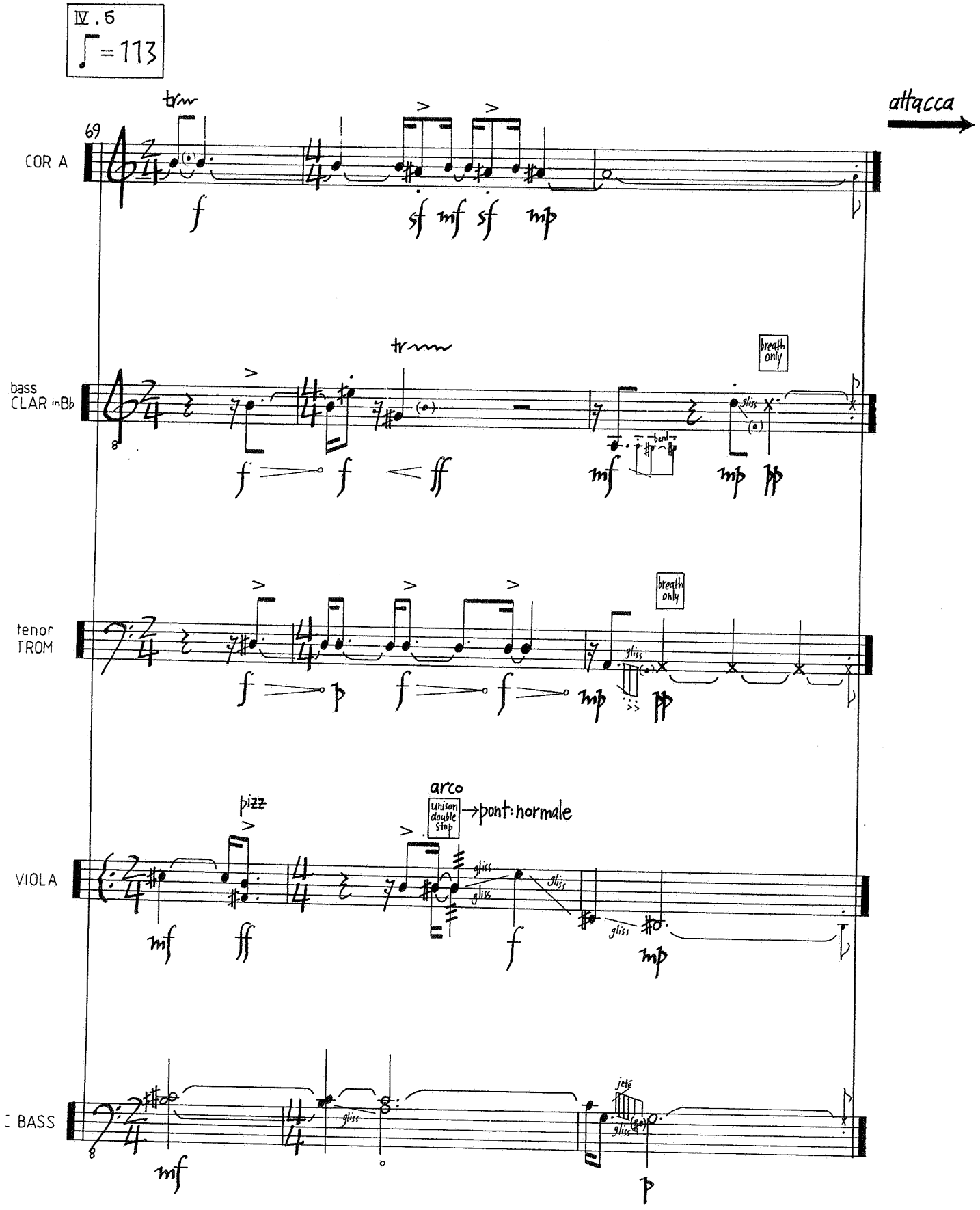

IV . 4
♩ = 106
48
COR A
bass CLAR in B♭
5:4
mp
f
mp
tongue slaps
tenor TROM
wild gliss
f
mp
Flz
pizz
arco
5:4
VIOLA
mf
p
pizz
arco
Vibrato
jeté
BASS
mf


IV.4
♩=106
♩=113
5sec
53
COR A
mf
sf:p
sf
sf
bass
CLAR in Bb
bend
Fiz
mp
tenor
TROM
gliss
(d.)
5:6
VIOLA
pizz
f
ff
BASS
jeté
gliss
(d)
5:4


Ⅳ. 5
♩= 113
56
COR A
bass CLAR in Bb
Flz
5:4
gliss
tenor TROM
Flz
tr
VIOLA
arco
pont
snap pizz!
normale
uneven gliss
gliss
BASS


IV . 5
♩ = 113
60
COR A
mp
bass
CLAR in Bb
Flz
Flz
tr
gliss
mf
sf : mf
sf
tenor
TROM
Flz
tr
gliss
mf
f
VIOLA
arco
→ pont
mf
BASS
ricochet
mf


IV . 5
♩ = 113
ad libitum: multi-phonic; alternating between the pitches at random; trill; grace notes
Flz
tr
65
COR A
mf
f
bass CLAR in Bb
5:4
7:6
mp
pp
ppp
f
gliss
tenor TROM
tr
3:2
3:2
5:4
Flz
ff
mf
f
ff
gliss
→normale
VIOLA
sf
BASS
f


IV . 5
♩ = 113
attacca
69
COR A
tr
f
sf mf sf mp
bass CLAR in Bb
tr
breath only
f f ff mf mp pp
tenor TROM
breath only
f p f f mp pp
VIOLA
pizz
arco
unison double stop
→ pont: normale
mf ff f mp
gliss
BASS
jeté
mf p

thousands of bundled straw V

for soprano & guitar

commissioned by the LIBRA ENSEMBLE, Melbourne
with the financial assistance of the Commonwealth Government through the Australia Council for the Arts – its arts funding and advisory body

I extend my enormous gratitude to Geoffrey Morris and Deborah Kayser who have given endlessly of their time; their varied skills and incredible talents; and their constant support for my work over many years

I would also like to thank
Yu & Kumi Wakao, Takashi Tokunaga and Yasutaka Hemmi
for their friendship, generosity and hospitality in Japan when I was working on the songs

duration: approximately ten minutes

thousands of bundled straw

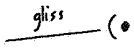
notes

all movements and songs to be performed *attacca,* ie. with as little break as possible

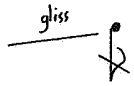
fermate always to be brief (less than 2 seconds)

grace notes to be performed as fast as possible anticipating the following beat

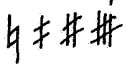
glissandi should be even and continuous throughout

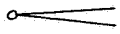


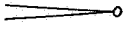
glissando approximately to but not beyond the pitch in parentheses



glissando to exactly the pitch of the grace note


quarter tones


dal niente


al niente

voice

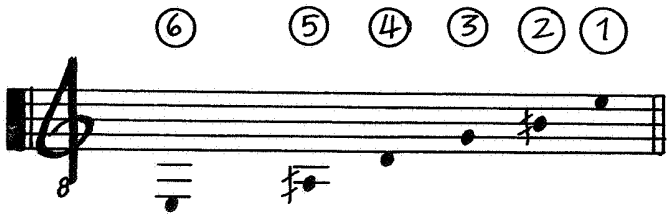
in general the text is to be pronounced as though in Italian

numbers to be spoken in English or the vernacular

the wide tessitura presumes changes in colour and not a uniform quality of production

guitar

scordatura



muted, dampened

snap or Bartok pizzicato

percussion: tapping or knocking on the body

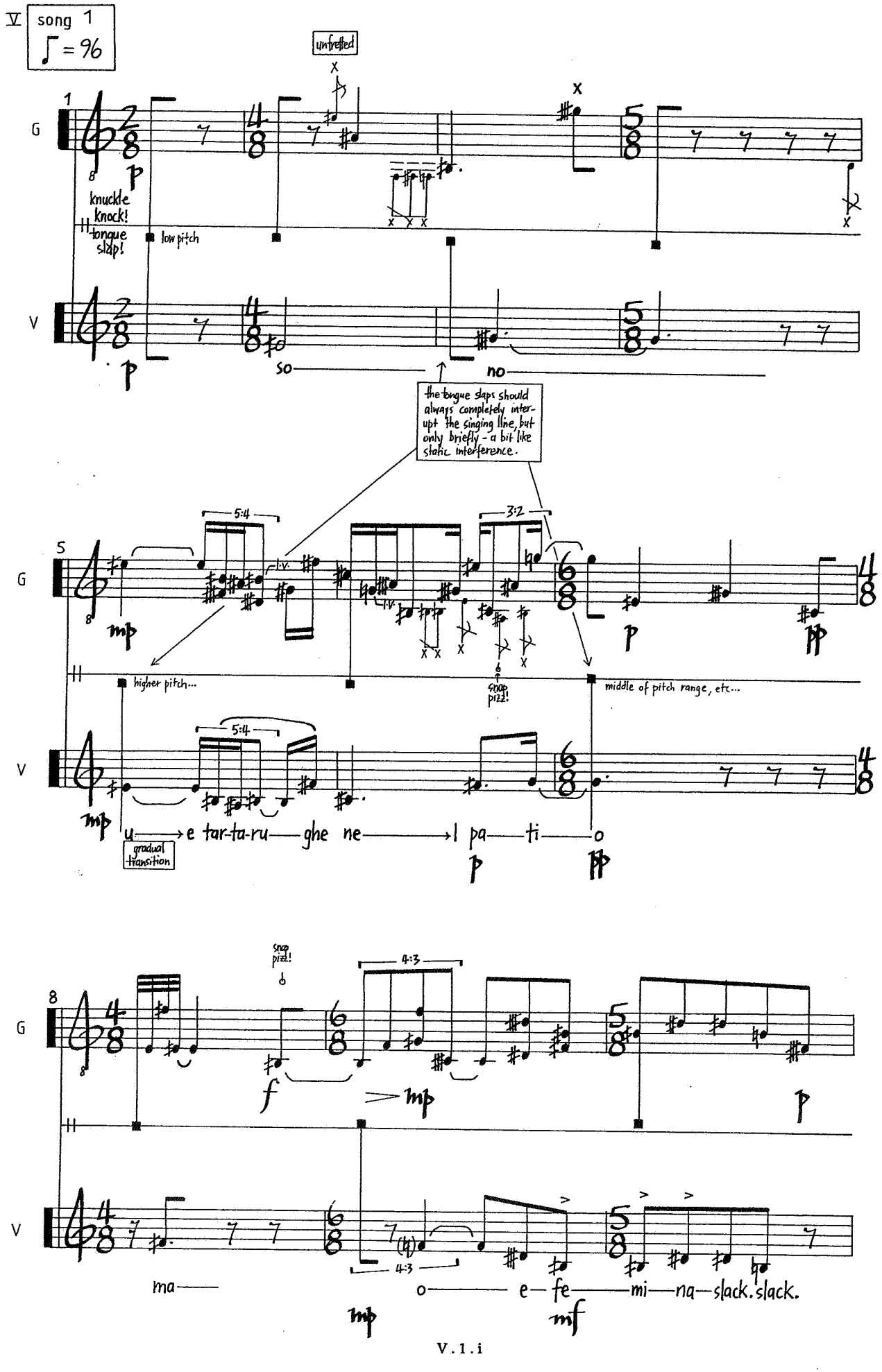
x unfretted: half pressure on the fret producing less pitch

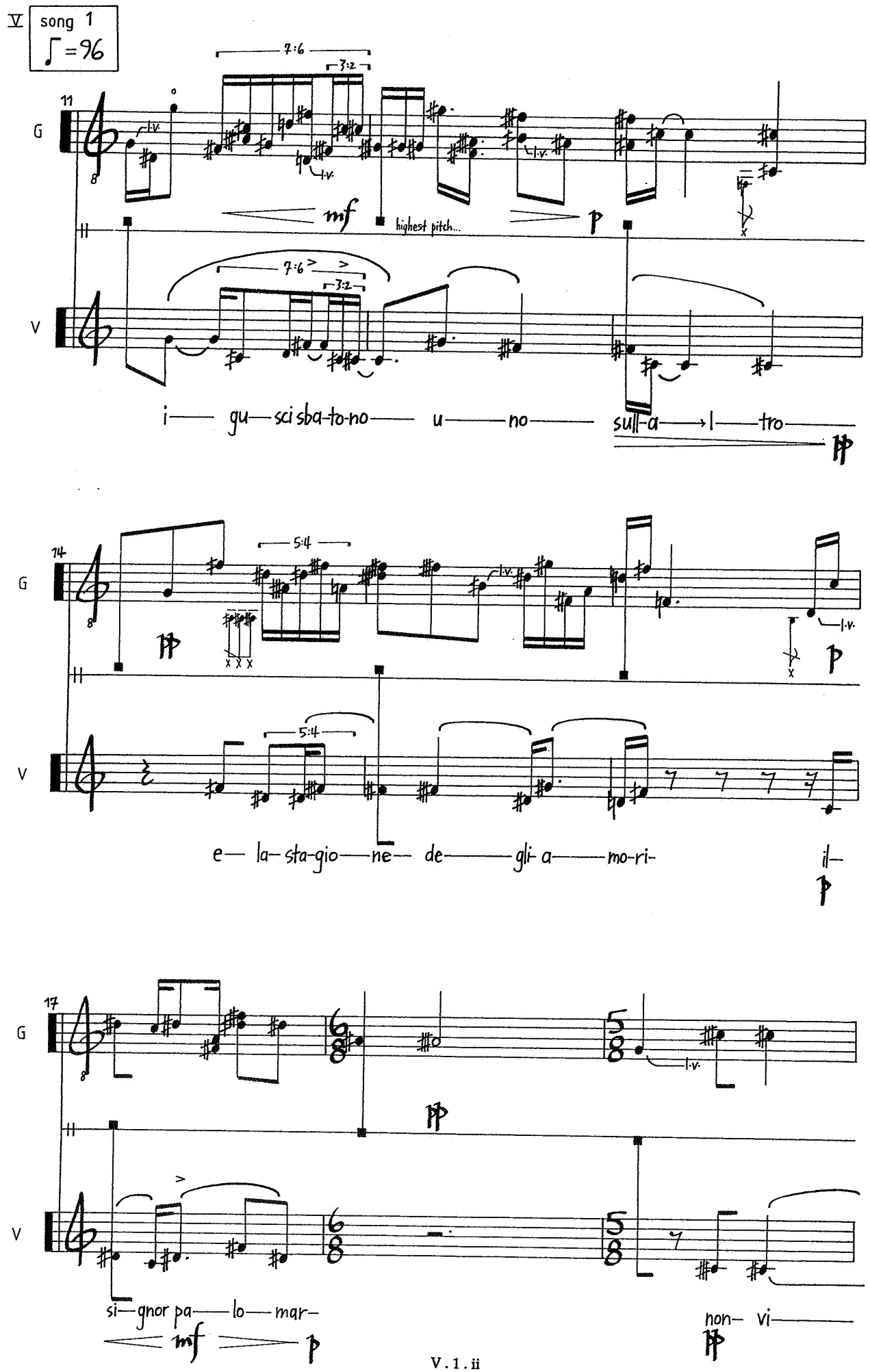
l.v. *lasciare vibrare*: allow to ring as long as possible

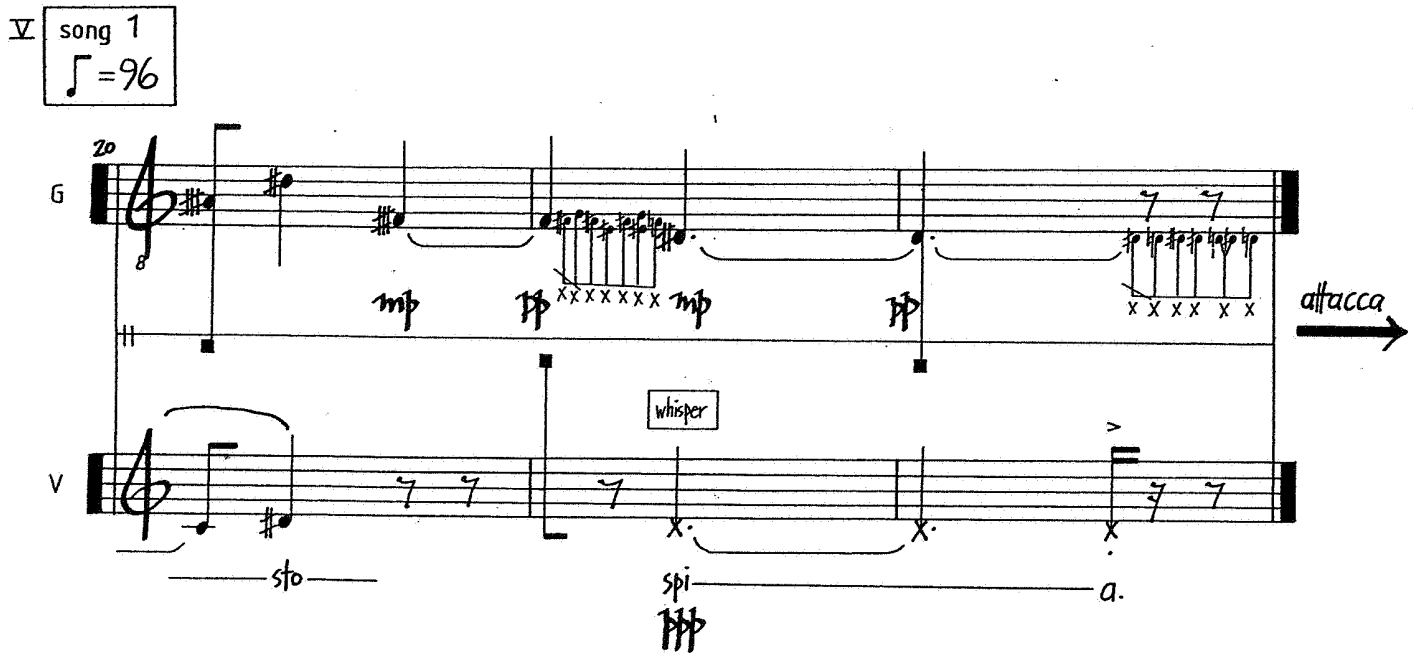
pluck the string above the left hand to produce the written pitch

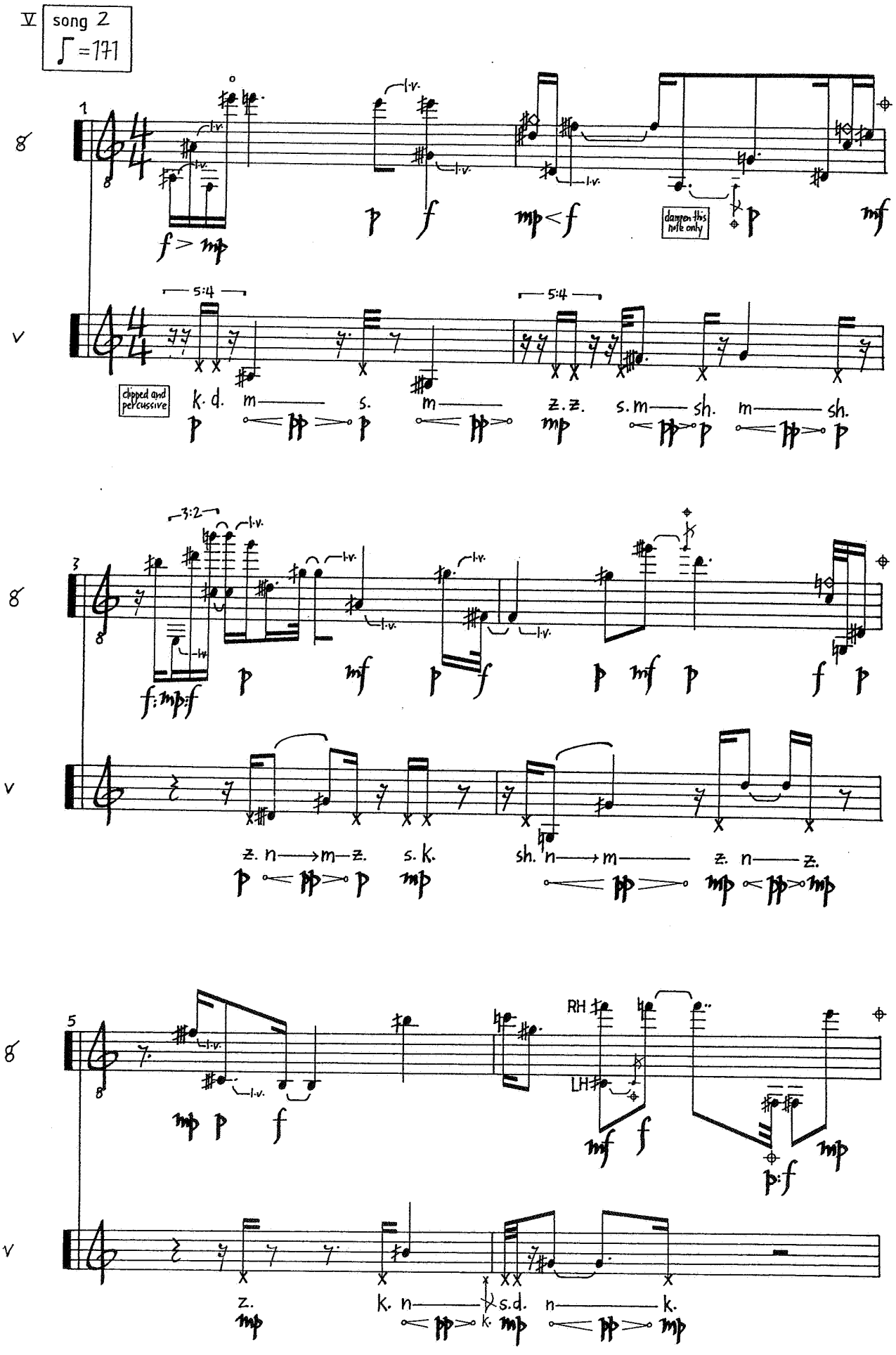
natural harmonic

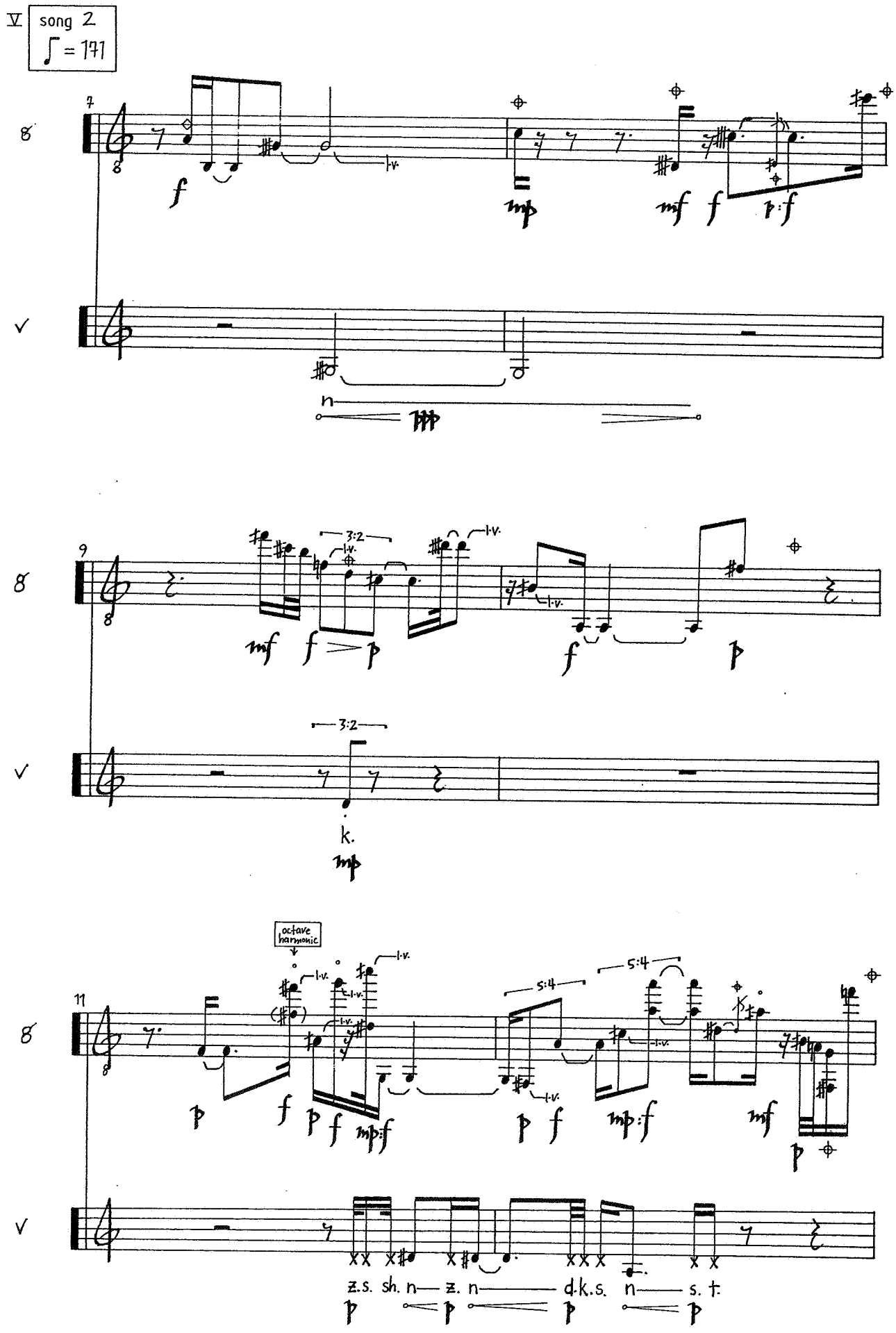
artificial harmonic

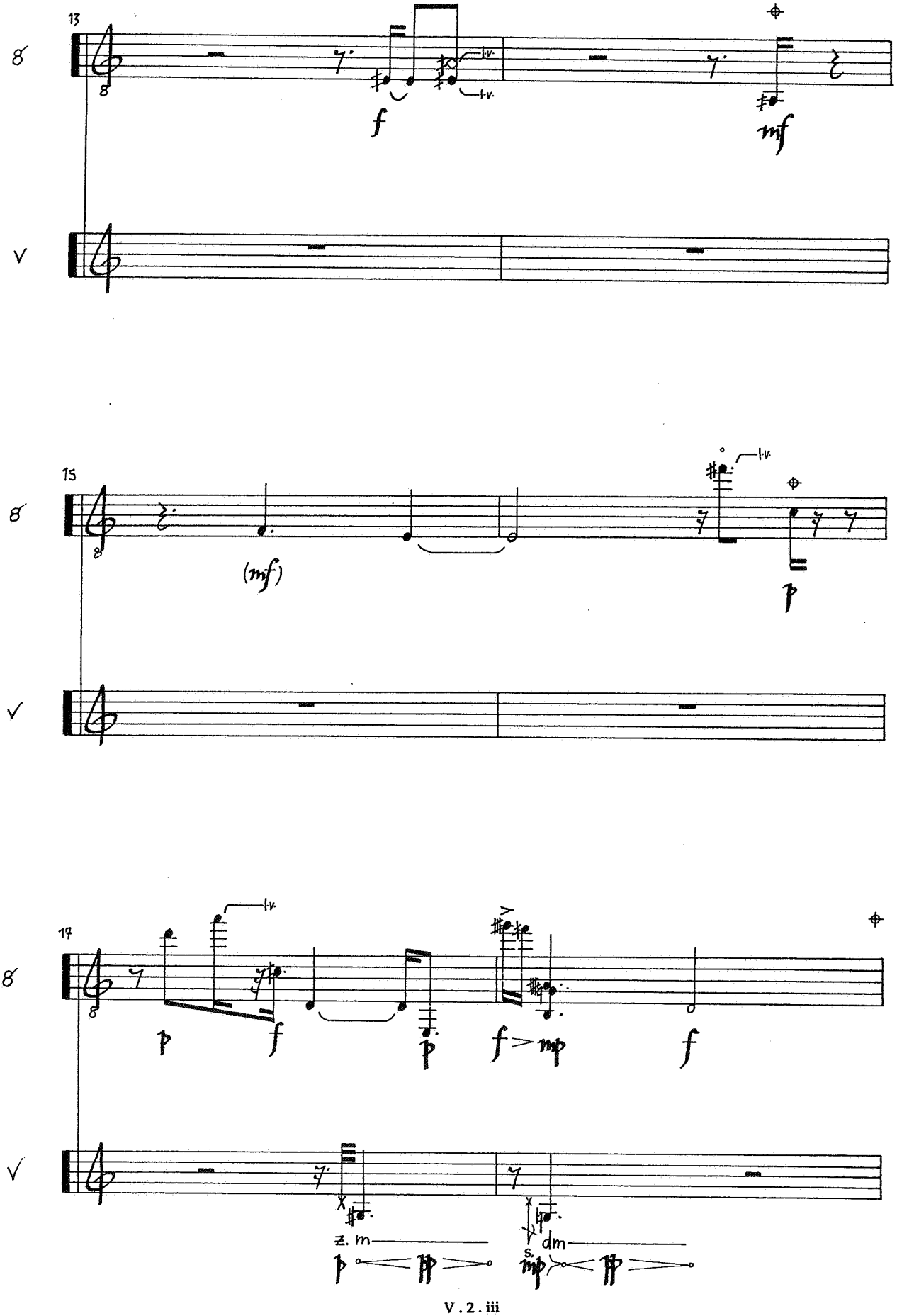

V
song 1
♩ = 96
unfretted
G
knuckle knock!
tongue slap!
low pitch
so
no
the tongue slaps should always completely interupt the singing line, but only briefly - a bit like static interference.
5:4
3:2
higher pitch...
middle of pitch range, etc...
snap pizz!
u → e tar-ta-ru — ghe ne → l pa — ti — o
gradual transition
4:3
ma —
o — e — fe — mi — na — slack. slack.


V
song 1
♩=96
11
G
7:6
3:2
mf
highest pitch...
p
V
7:6
3:2
i— gu—sci sba-to-no— u——no— sull-a→l—tro—
14
G
5:4
p
V
5:4
e— la-sta-gio—ne— de——gli a——mo-ri- il—
17
G
V
si—gnor pa——lo— mar-
mf
p
non- vi——


V
song 1
♩=96
20
G
8
mp
pp
mp
pp
attacca
whisper
V
sto
spi
a.
ppp

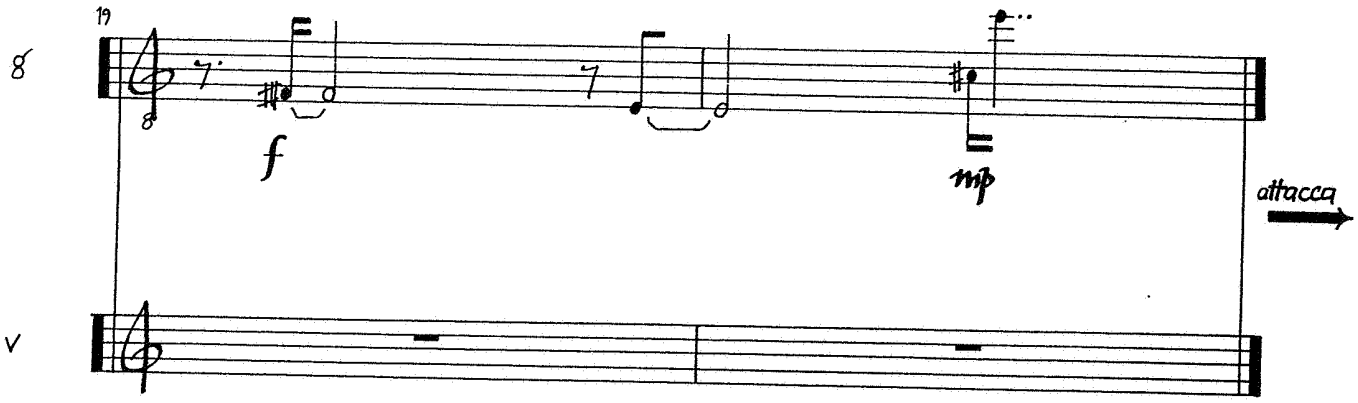

V
song 2
♩=171
8
1
l.v.
f > mp
p
f
mp < f
dampen this note only
mf
5:4
v
clipped and percussive
k. d.
m
s.
z. z.
s. m
sh.
3
3:2
f: mp: f
z. n → m → z.
s. k.
sh. n → m
z. n → z.
5
RH
LH
mf
p: f
z.
k. n
s.d. n
k.

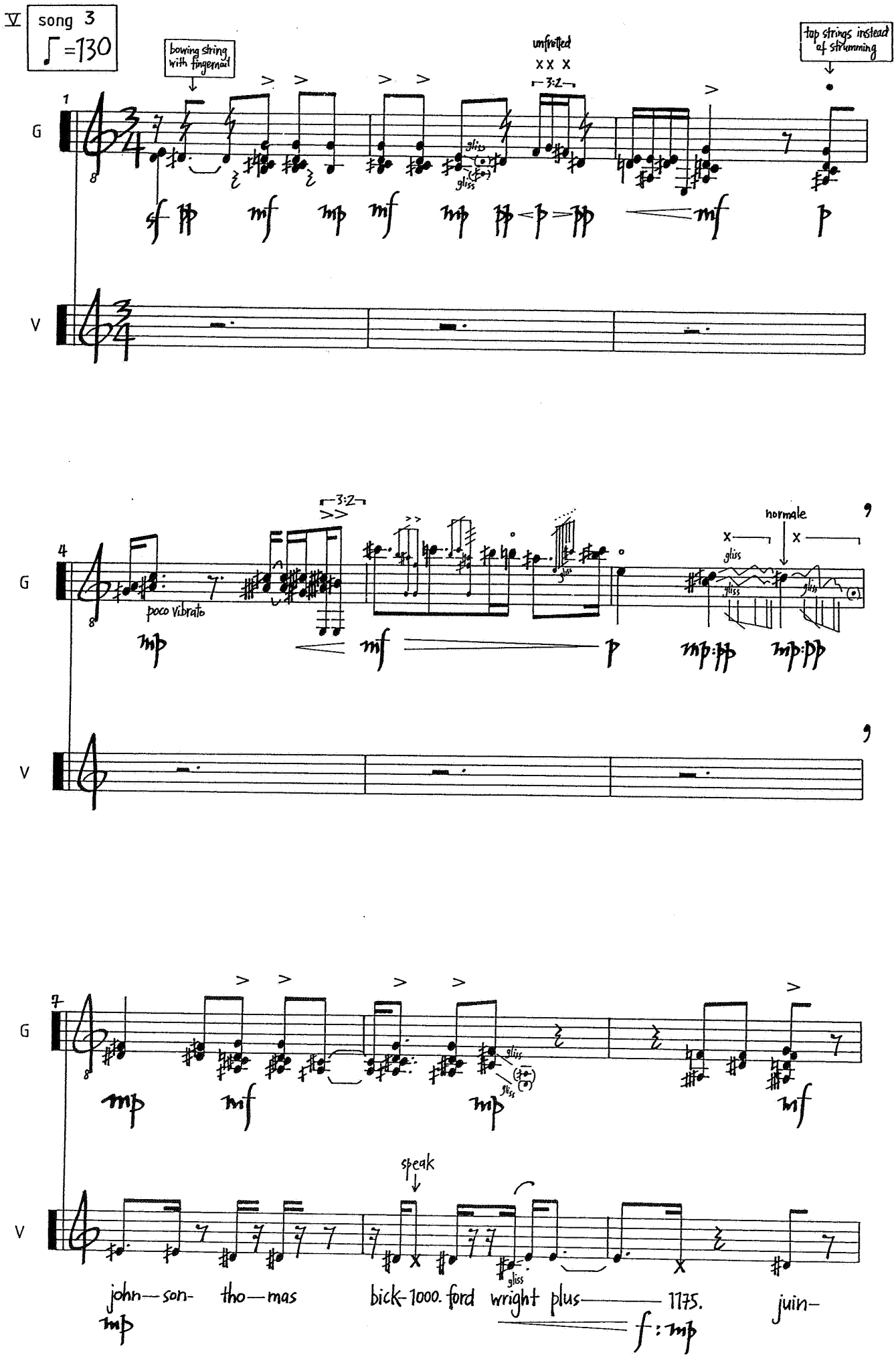

V
song 2
♪ = 171
7
8
f
mp
mf
f
p:f
l.v.
n
ppp
9
3:2
mf
f
p
k.
mp
octave harmonic
11
5:4
p
f
mp:f
mf
z.s. sh. n z. n d.k.s. n s. t.

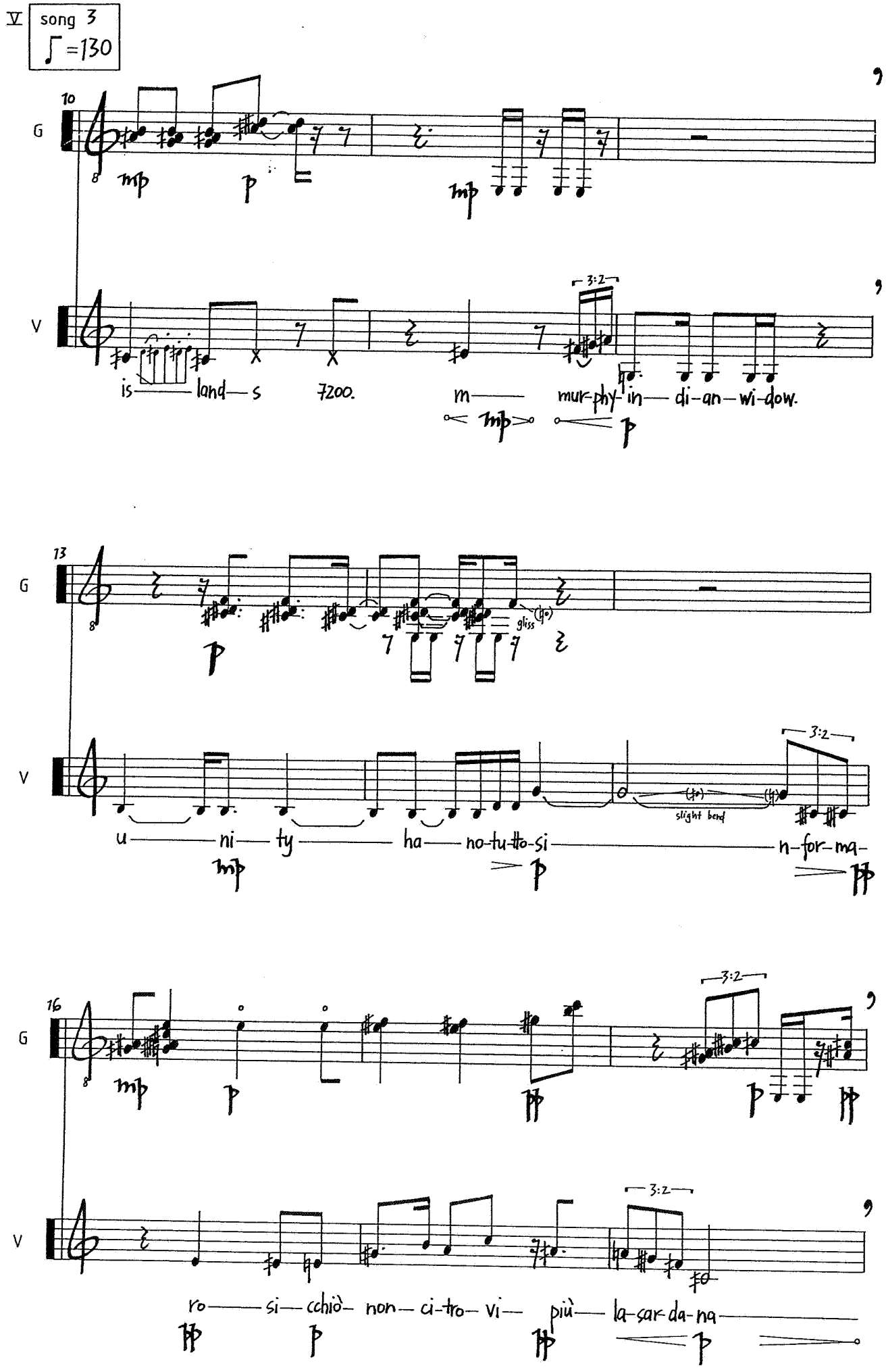

V
song 2
♪ = 171
13
f
mf
15
(mf)
p
17
p
f
p
f > mp
f
z. m
dm
s.
p
pp
mp
pp

V song 2

♩ = 171




V
song 3
♩=130
bowing string with fingernail
unfretted
x x x
3:2
tap strings instead of strumming
G
V
poco vibrato
normale
speak
john—son- tho—mas bick-1000. ford wright plus——— 1775. juin-


V
song 3
♩=130
10
G
V
is land s 7200. m mur-phy in di-an wi-dow.
3:2
13
G
V
gliss
slight bend
u ni ty ha no-tu-tto-si n-for-ma-
3:2
16
G
V
ro si cchiò non ci-tro vi più la-sar-da-na
3:2
3:2

V

song 3

♪ = 130

19

G

mp p pp

gliss

V

ca — r — h — air-port-

ppp p pp p

22

G

p mp p

natural harmonic

strum

poco vibrato

V

su — ppor — t. m — n — k. co — mm — on

pp

25

G

snap pizz

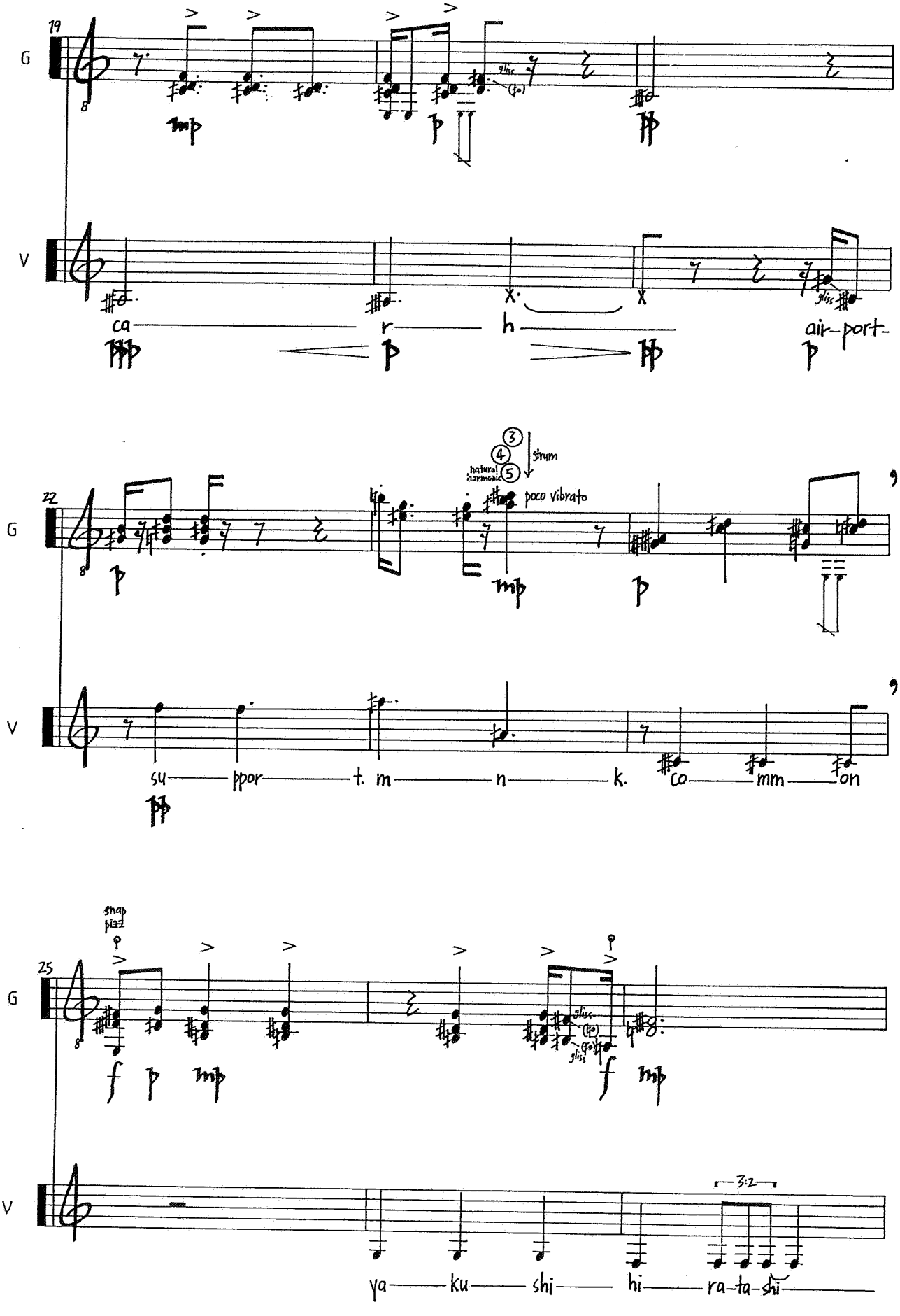
f p mp f mp

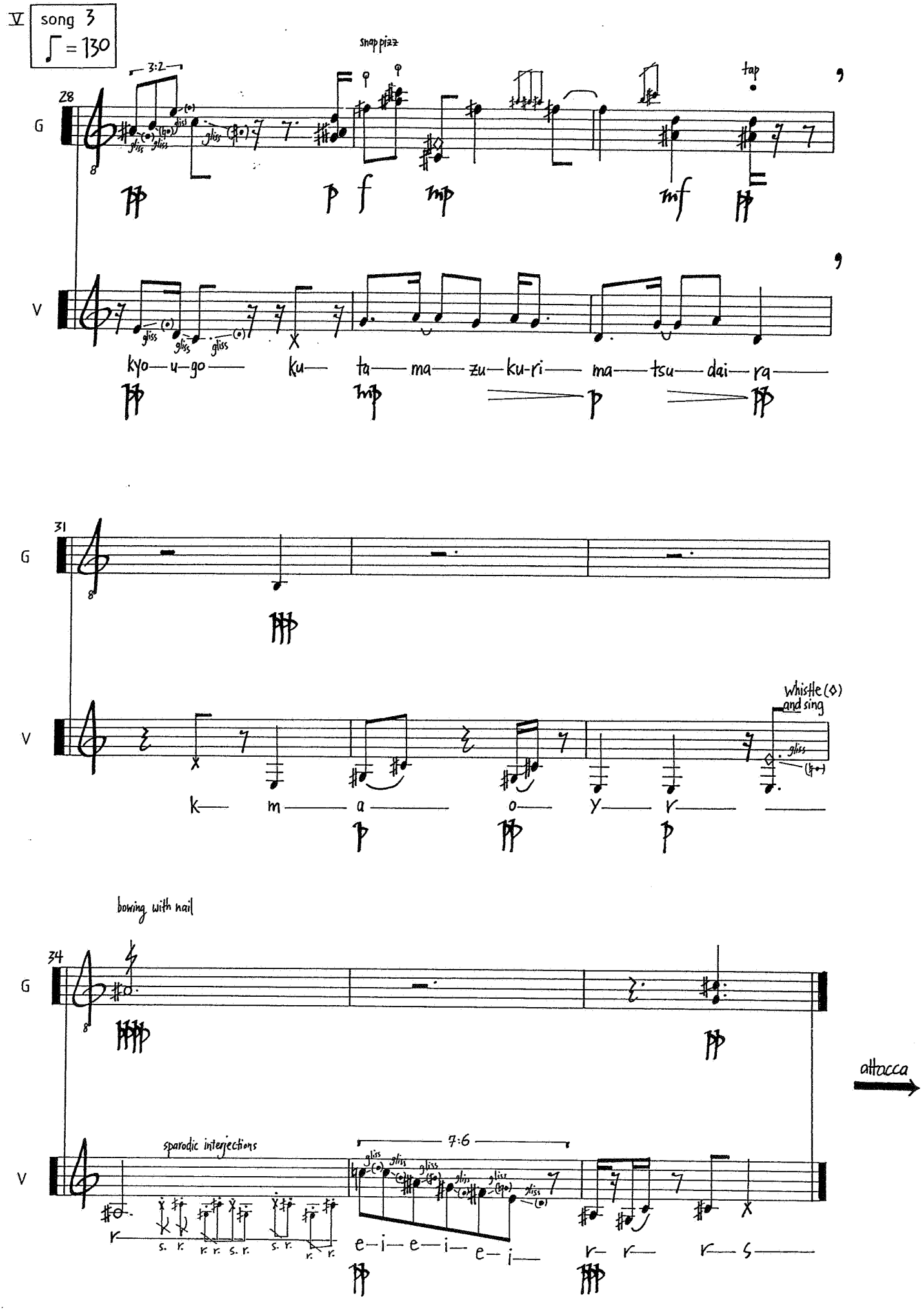
gliss

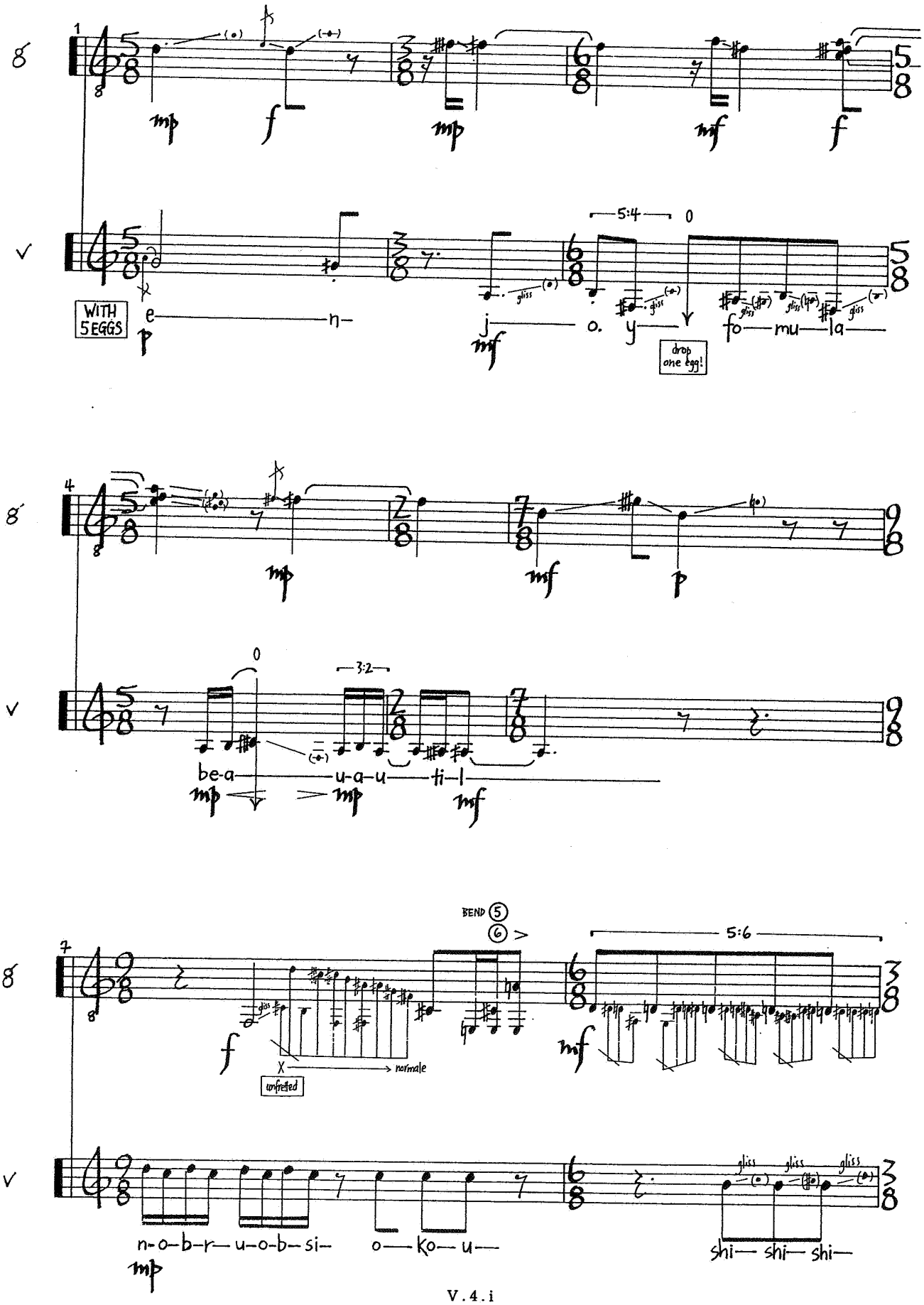
V

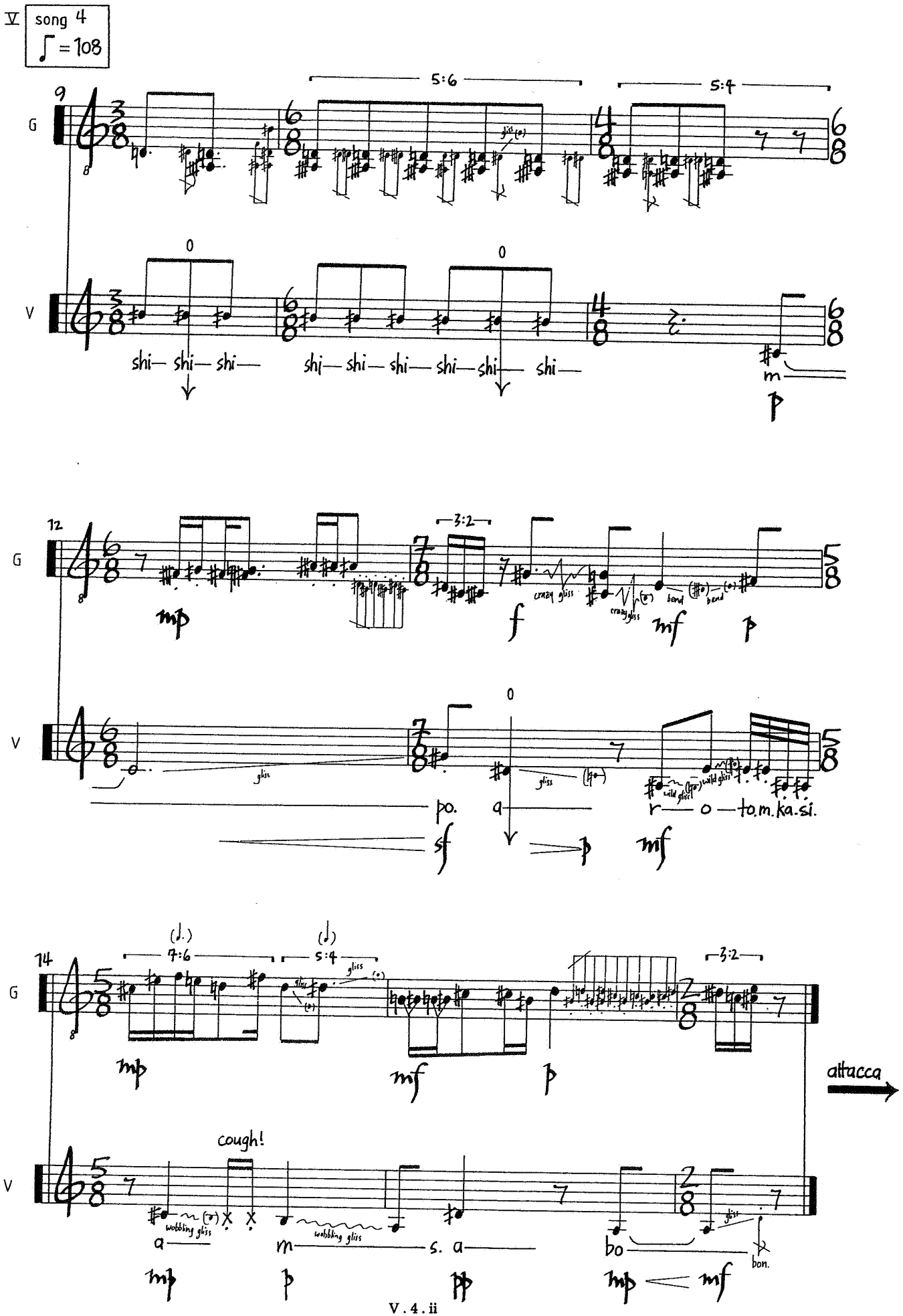
3:2

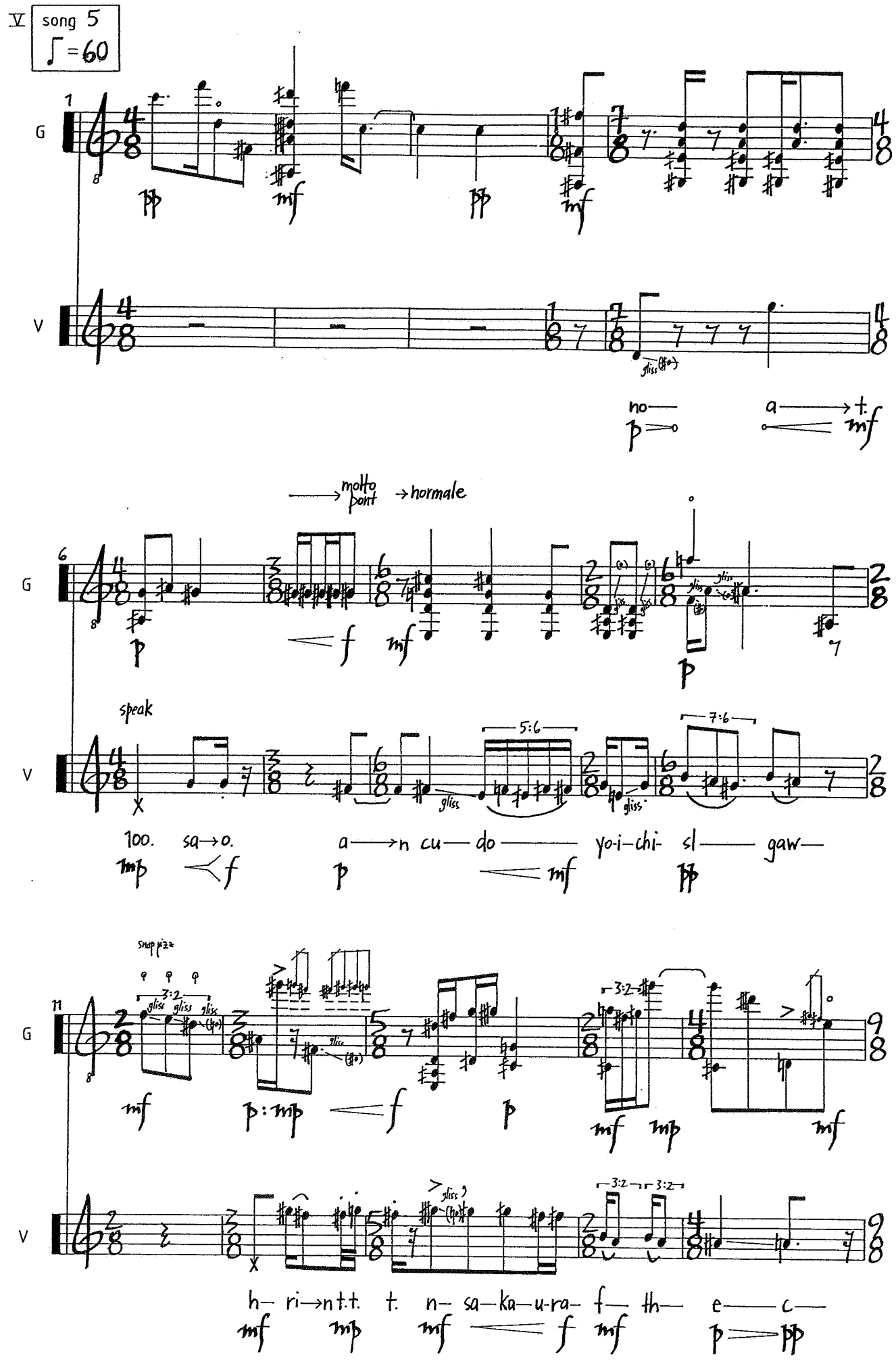
ya — ku — shi — hi — ra-ta-shi —

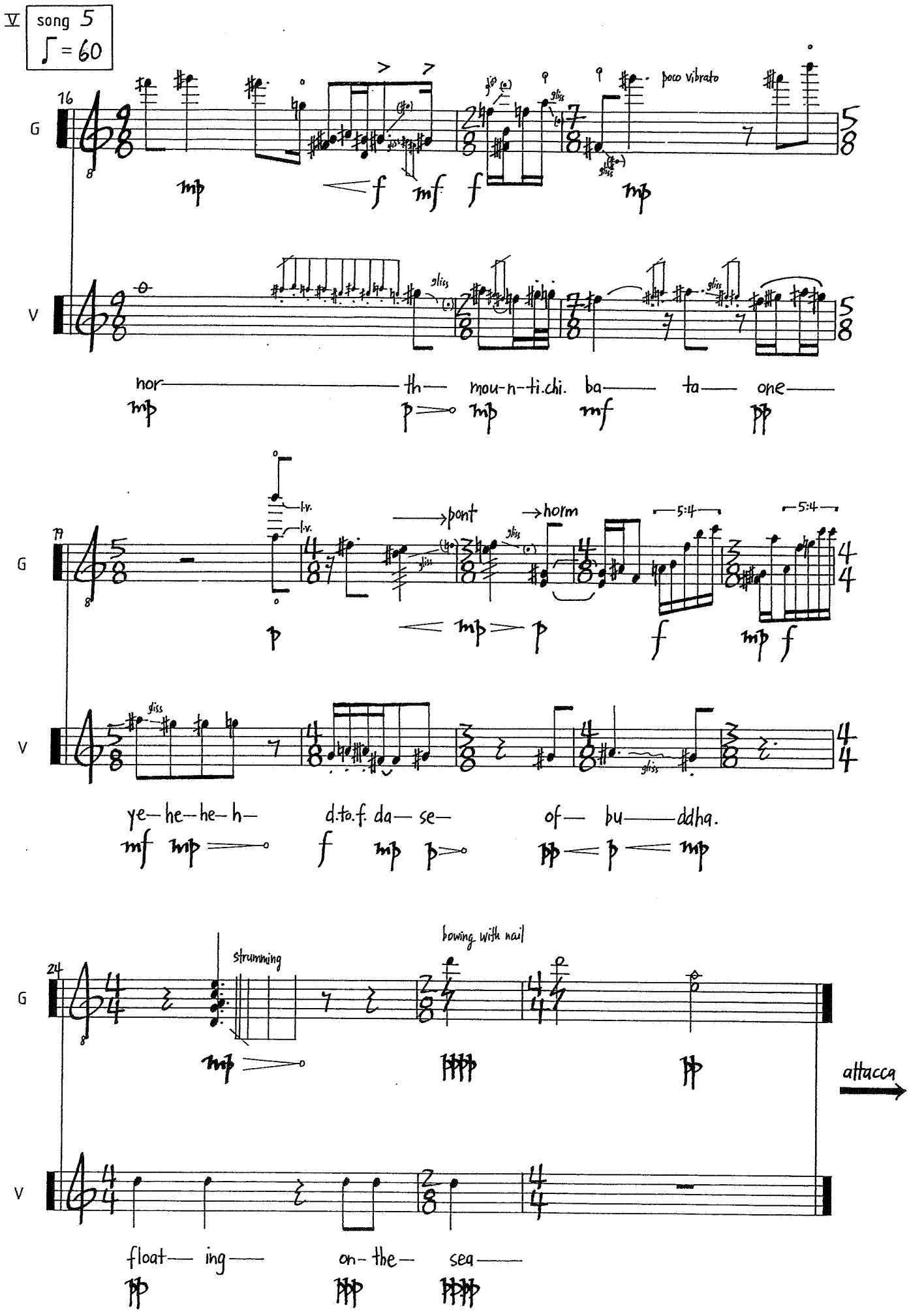



V
song 3
♩ = 130
snap pizz
3:2
28
G
tap
V
kyo—u—go— ku— ta— ma— zu—ku-ri— ma— tsu— dai— ra—
31
G
V
whistle (◊) and sing
k— m— a— o— y— r—
bowing with nail
34
G
attacca
sparodic interjections
7:6
V
e—i—e—i— e—i—
r— r— r— s—


V
song 4
♪ = 108
WITH 5 EGGS
e n j o. y fo mu la
drop one egg!
5:4
be-a u-a-u ti-l
3:2
BEND 5
6
5:6
X normale
unfretted
n-o-b-r-u-o-b-si o ko u
shi shi shi
gliss


V
song 4
= 108
G
V
5:6
5:4
shi— shi— shi—
shi— shi— shi— shi— shi— shi—
m
p
3:2
mp
f
mf
p
crazy gliss
bend
po.
a
r — o — to.m.ka.si.
sf
p
mf
7:6
5:4
3:2
mp
mf
p
attacca
cough!
wobbling gliss
a
m
s. a
bo
bon.
mp
p
pp
mp
mf


V
song 5
♪ = 60
G
V
no— a→t.
p mf
→ molto pont → normale
speak
100. sa→o. a→n cu—do— yo-i-chi- sl— gaw—
mp f p mf pp
snap pizz
h— ri→n t.t. t. n— sa—ka—u-ra— f— th— e— c—
mf mp mf f mf p pp



V

song 5

♪ = 60

16

G

mp < f mf f mp

poco vibrato

V

nor— th— mou-n-ti.chi. ba— ta— one—

mp p > mp mf pp

19

G

l.v.

→pont →horm

5:4 5:4

p < mp > p f mp f

V

ye—he—he—h— d.to.f. da—se— of— bu—ddha.

mf mp > f mp p > pp < p < mp

24

G

strumming

bowing with nail

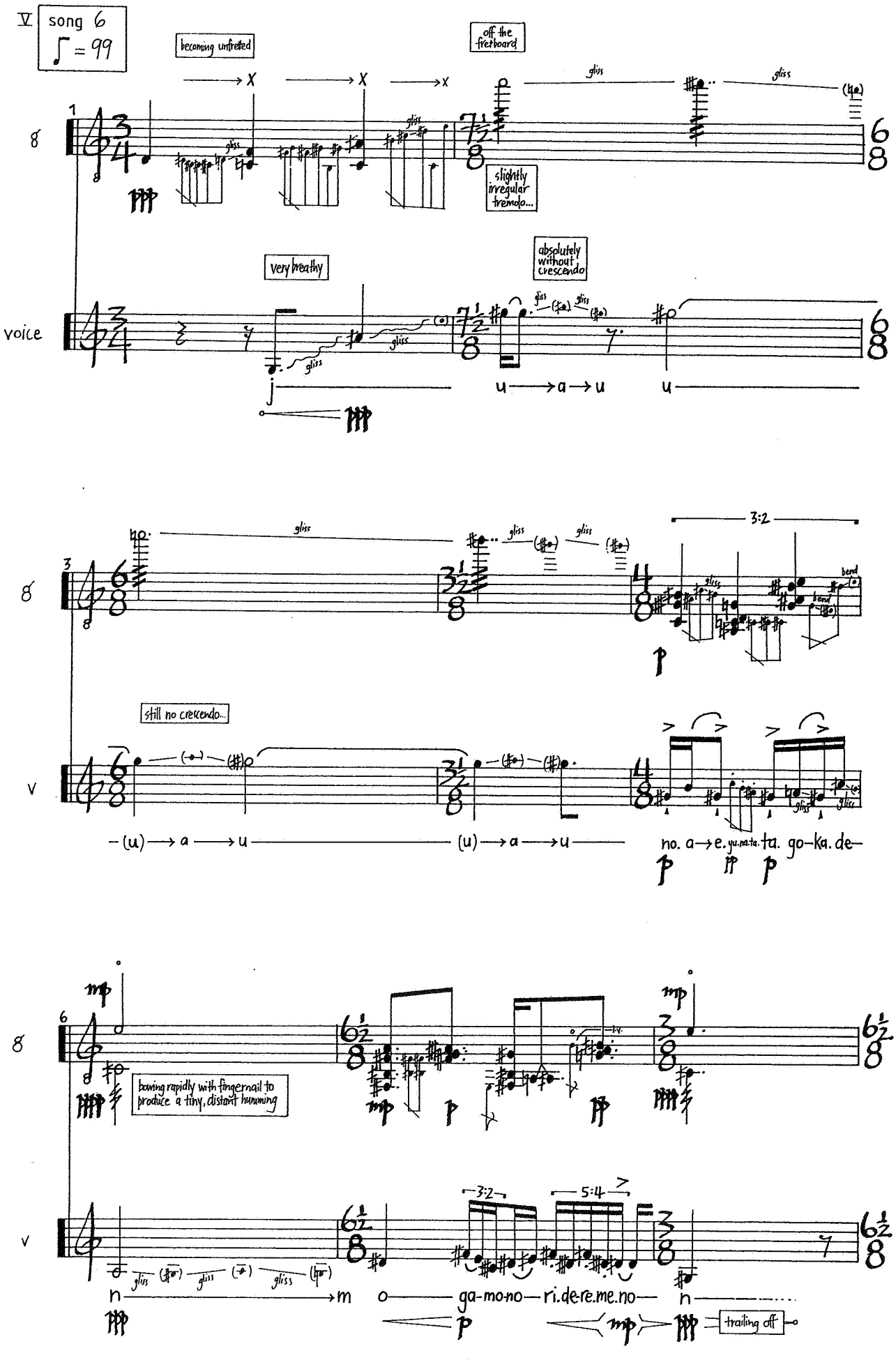
mp > pppp pp

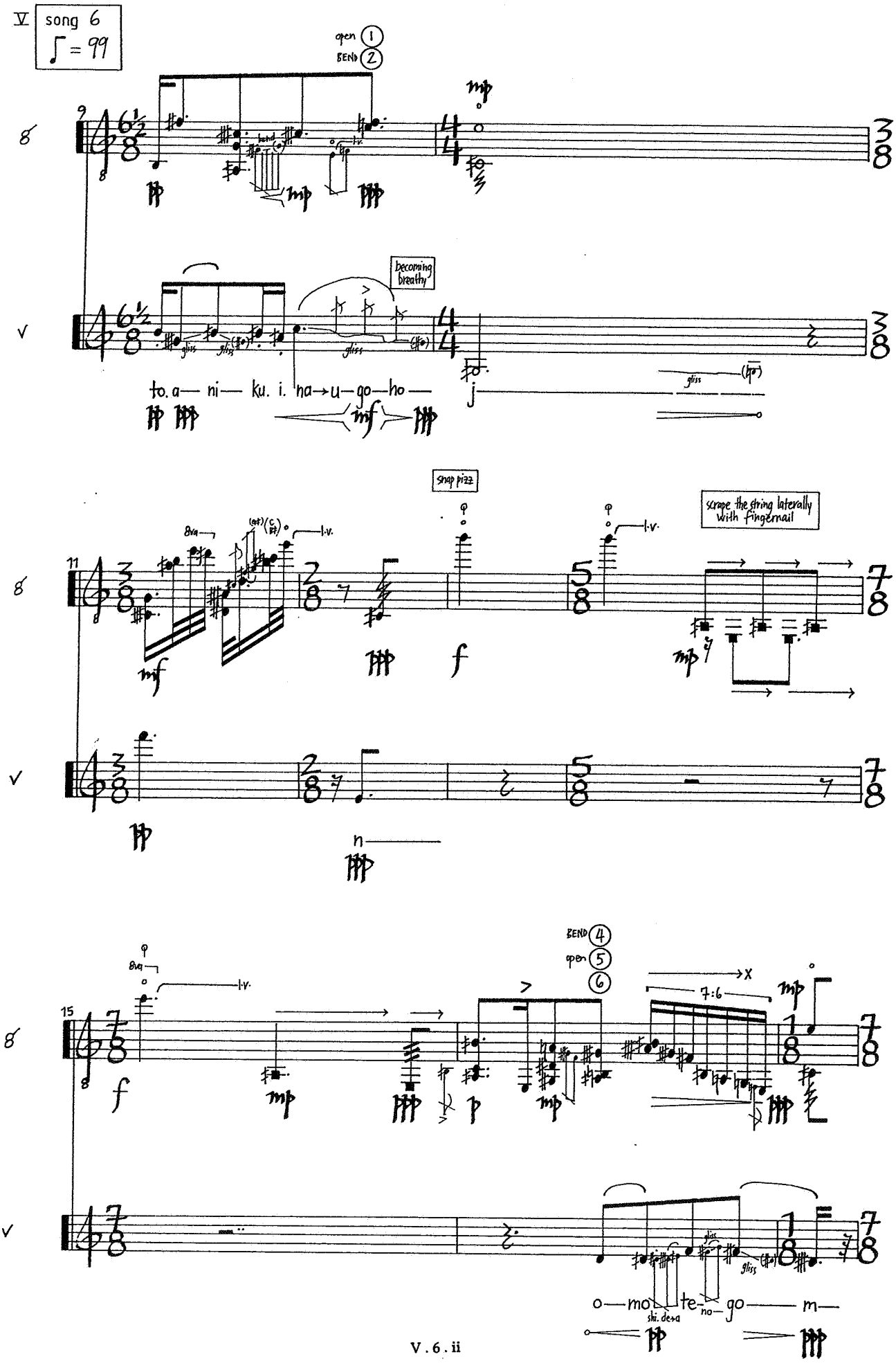
attacca

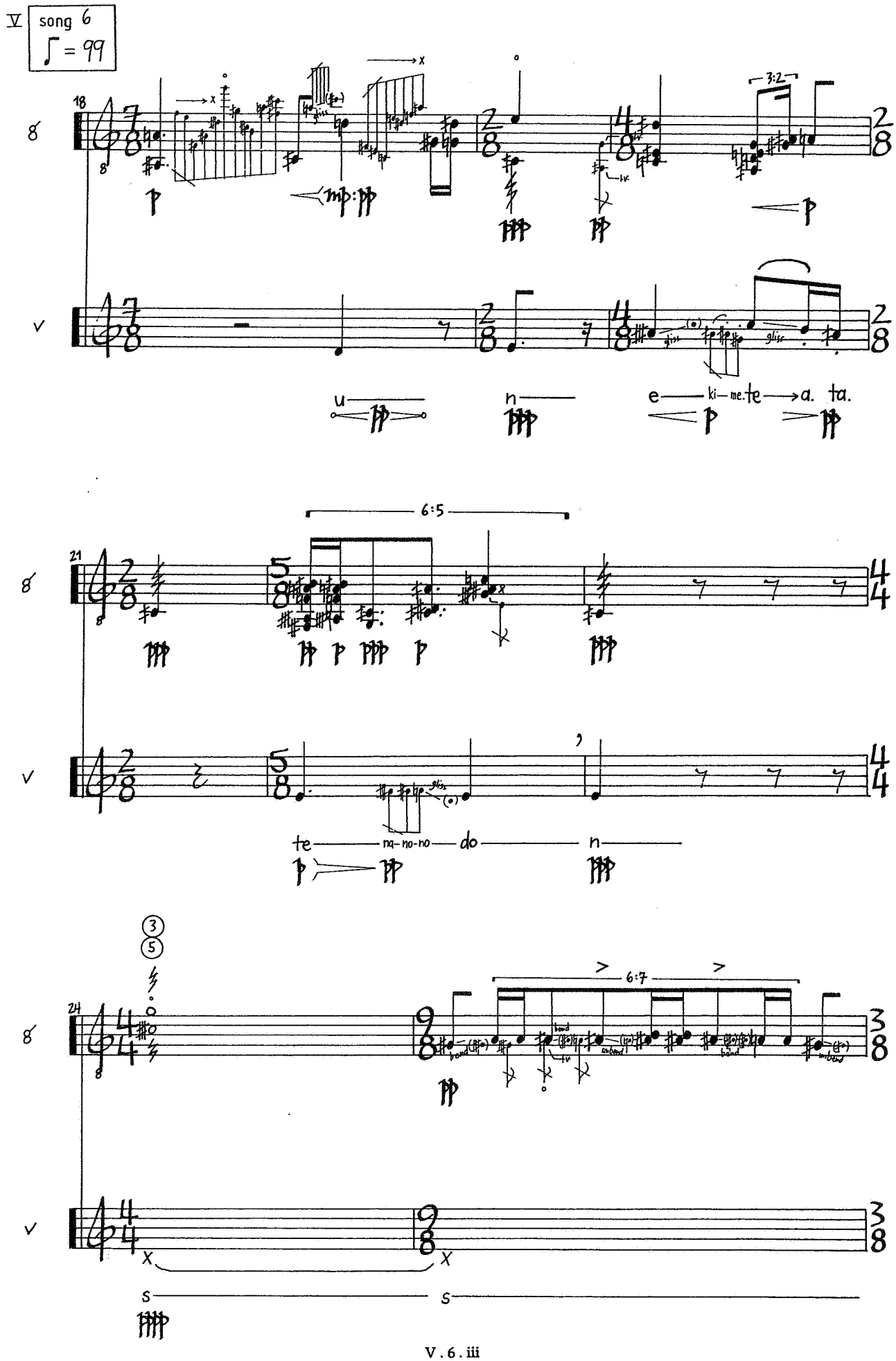
V

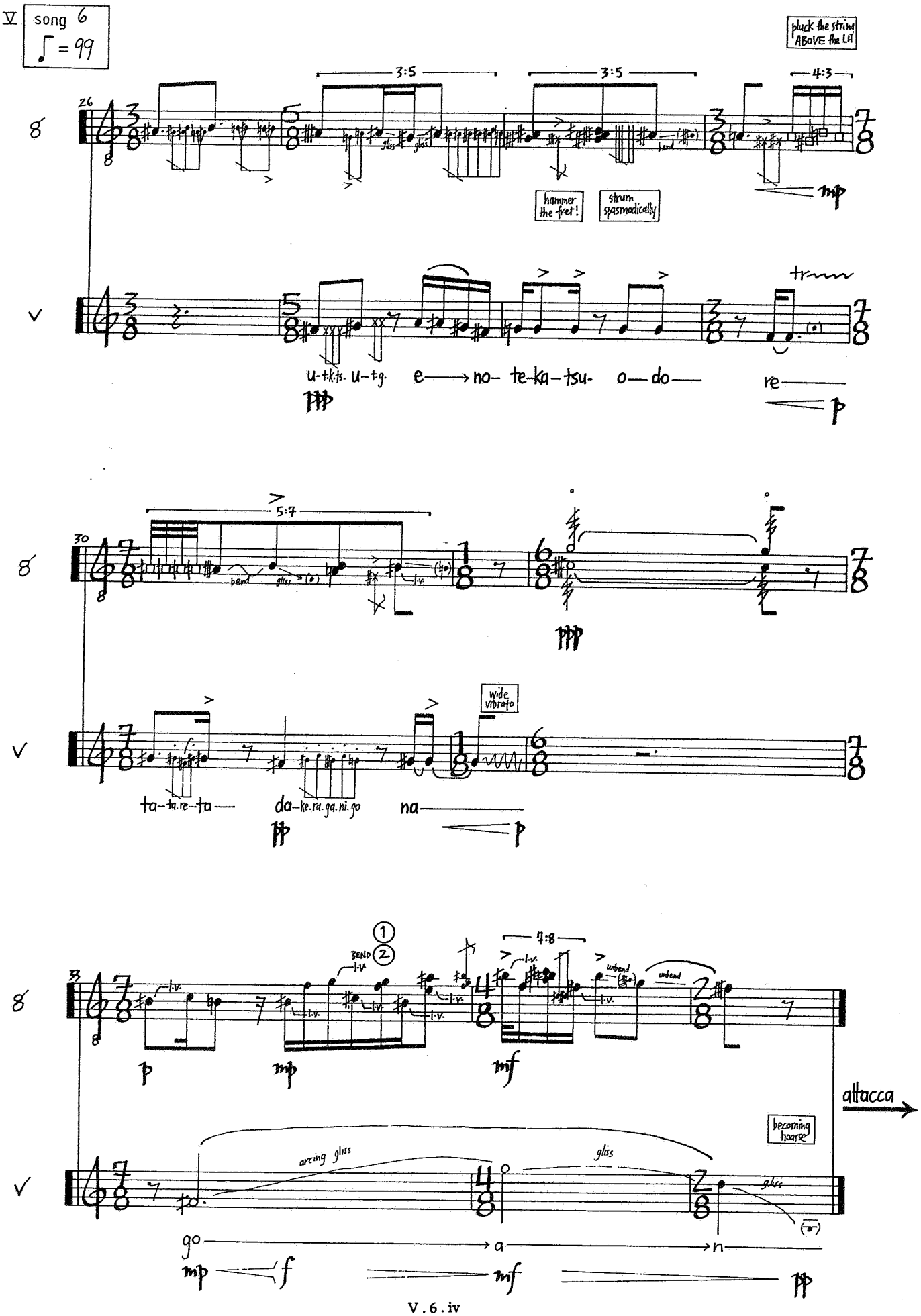
float— ing— on-the— sea—

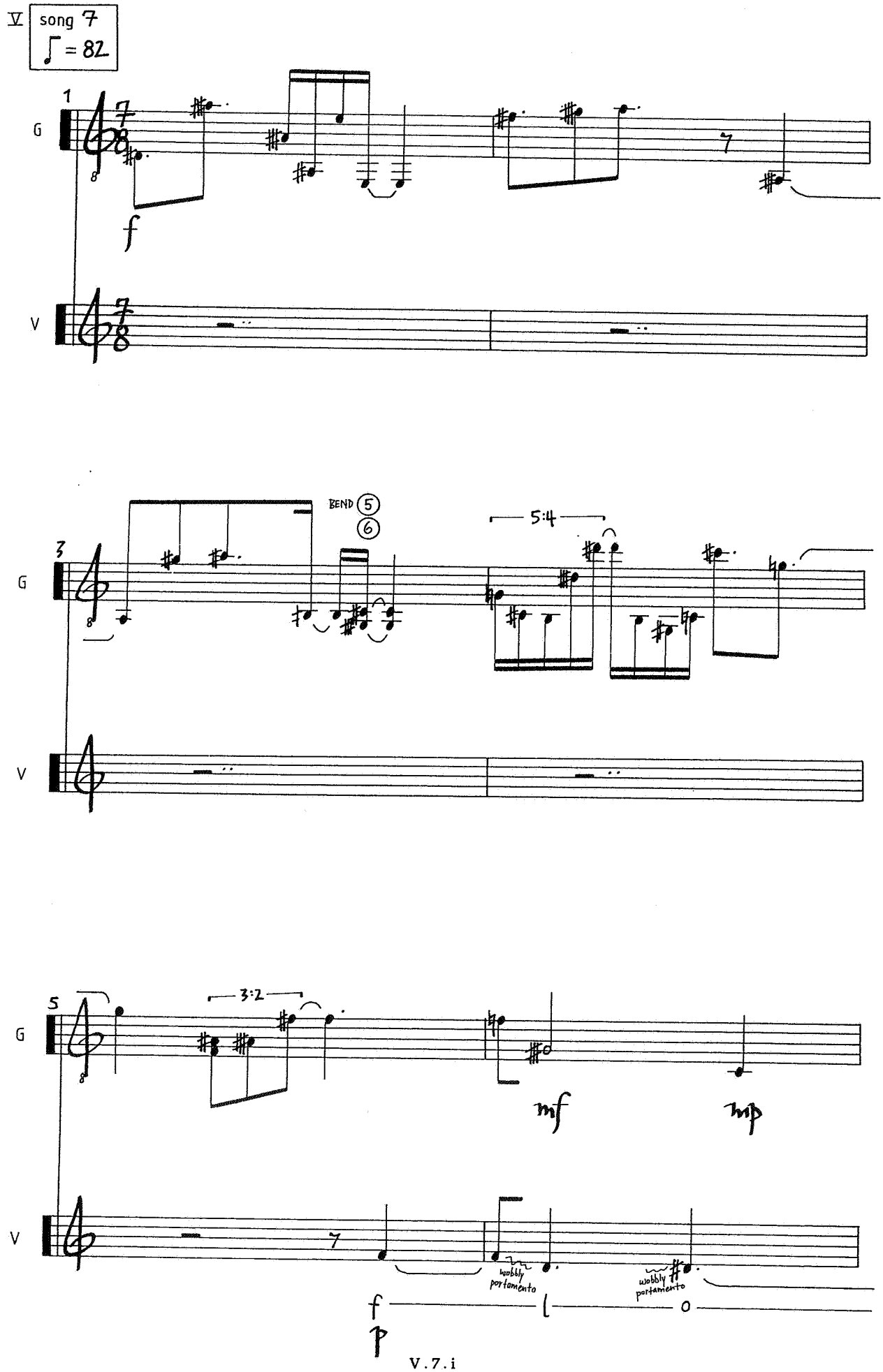
pp ppp pppp


V
song 6
♪ = 99
becoming unfretted
off the fretboard
slightly irregular tremolo...
very breathy
absolutely without crescendo
voice
still no crescendo...
3:2
bend
bowing rapidly with fingernail to produce a tiny, distant humming
5:4
trailing off


V
song 6
♪ = 99
open 1
BEND 2
becoming breathy
gliss
to. a— ni— ku. i. na→u—go—ho—
j
snap pizz
scrape the string laterally with fingernail
8va
l.v.
n
BEND 4
open 5
6
7:6
o—mo—te—go—m—
shi. de→a
no—

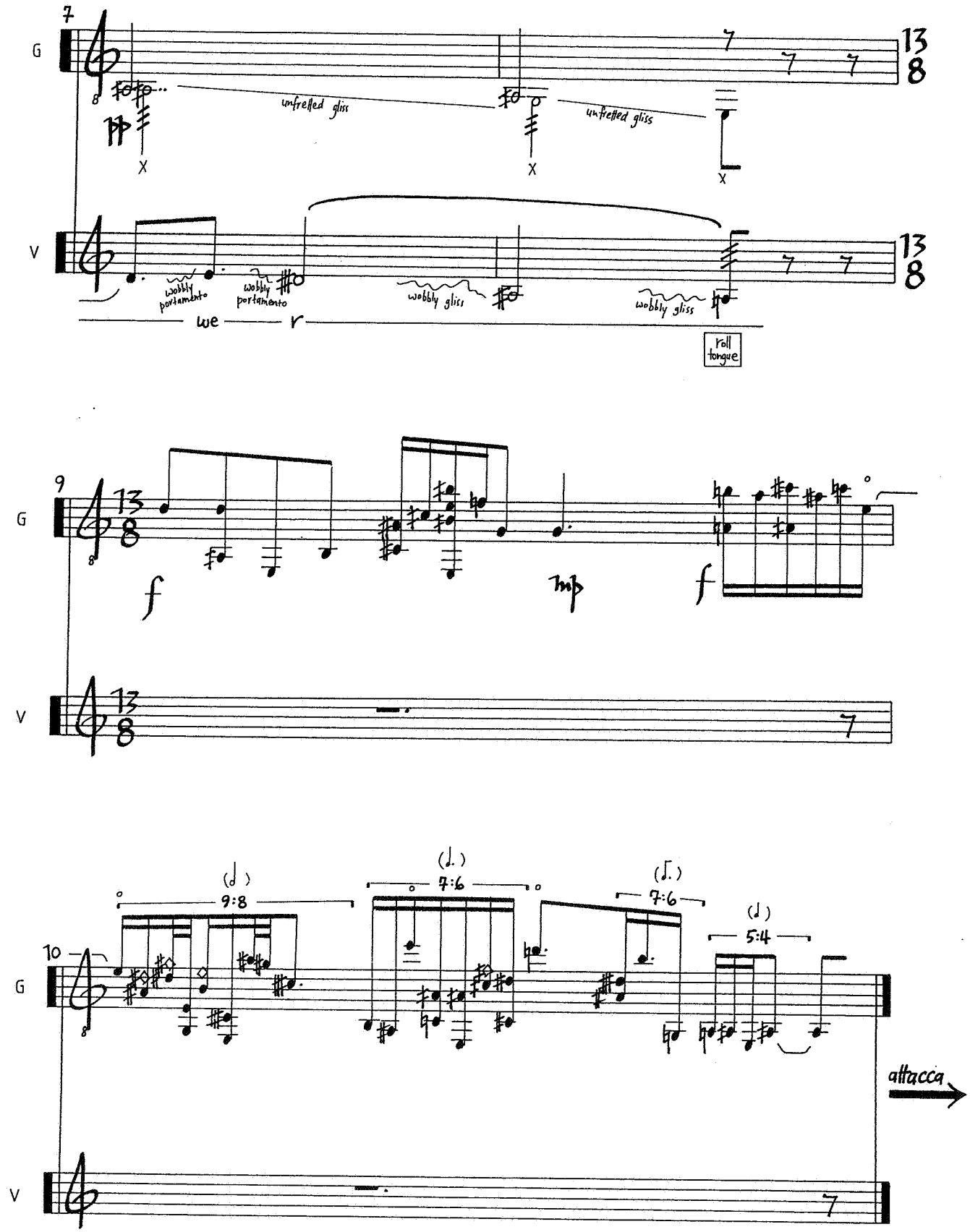

V
song 6
♪ = 99
18
3:2
u
n
e
ki-me.te
a. ta.
21
6:5
te
na-no-no
do
n
24
6:7
s
s


V
song 6
♪ = 99
pluck the string ABOVE the LH
3:5
3:5
4:3
hammer the fret!
strum spasmodically
u-t.k.ts. u-t.g. e → no- te-ka-tsu- o-do- re-
5:7
wide vibrato
ta-ta.re-ta- da-ke.ra.ga.ni.go na-
BEND
7:8
unbend
attacca
becoming hoarse
arcing gliss
gliss
go → a → n


V
song 7
♩ = 82
1
G
f
V
3
G
BEND 5 6
5:4
V
5
G
3:2
mf
mp
V
wobbly portamento
wobbly portamento
f
p

V song 7

♩ = 82


7
G
unfretted gliss
unfretted gliss
X
X
X
13/8
V
wobbly portamento
wobbly portamento
wobbly gliss
wobbly gliss
we r
roll tongue
9
f
mp
f
10
9:8
7:6
7:6
5:4
attacca

thousands of bundled straw VI

for soprano, oboe, clarinet in Eb, alto trombone, violin, viola, violoncello, contrabass & pianoforte

commissioned by the LIBRA ENSEMBLE, Melbourne
with the financial assistance of the Commonwealth Government through the Australia Council for the Arts – its arts funding and advisory body

duration: approximately nine minutes

thousands of bundled straw

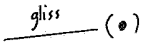
notes

all movements and songs to be performed *attacca,* ie. with as little break as possible

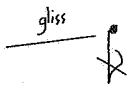
fermate always to be brief (less than 2 seconds)

grace notes to be performed as fast as possible anticipating the following beat

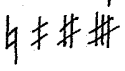
glissandi should be even and continuous throughout



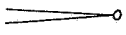
glissando approximately to but not beyond the pitch in parentheses



glissando to exactly the pitch of the grace note


quarter tones

dal niente


al niente

wind

FL flutter tongue **T** tongue slap, percussive and sharp

clarinet in Eb sounds a minor third higher; bass clarinet in Bb sounds a major ninth lower

cor anglais sounds a fifth lower

trombones

flutter tongue

MUTE

IN ⟶ OUT adjust the position of the mute while playing

in the quintet (IV) the tenor trombone is to use a <u>normal mute</u> throughout

in the ensemble movement (VI) the alto trombone is to use a <u>harmon mute</u> throughout

strings

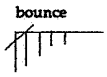
sempre senza vibrato unless indicated

⟶ **pont** *sul ponticello:* bow near the bridge; whistling tone allowing harmonics to sound

⟶ **molto pont** *molto sul ponticello:* bow almost on the bridge: very distorted tone

⟶ **norm** *normale:* return to bowing in the normal position

⟶ **tasto** *sul tasto:* bow on or near the bridge: slightly muted, thinner tone



ricochets at the attack of the bow

natural harmonic: written at sounding pitch, produced on open string

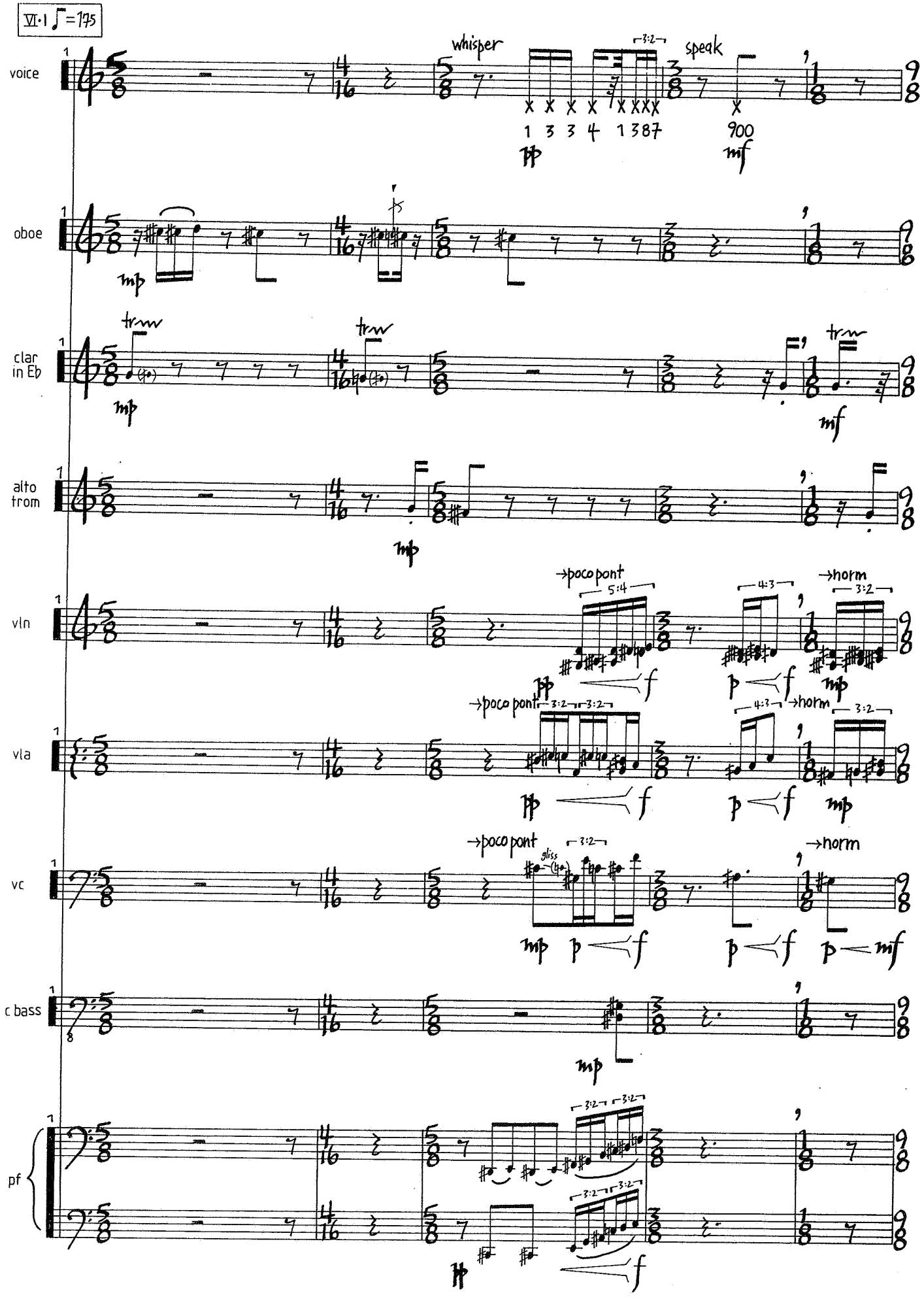
artificial harmonic: finger at the notehead and touch the string at the diamond (sounding pitch not written)

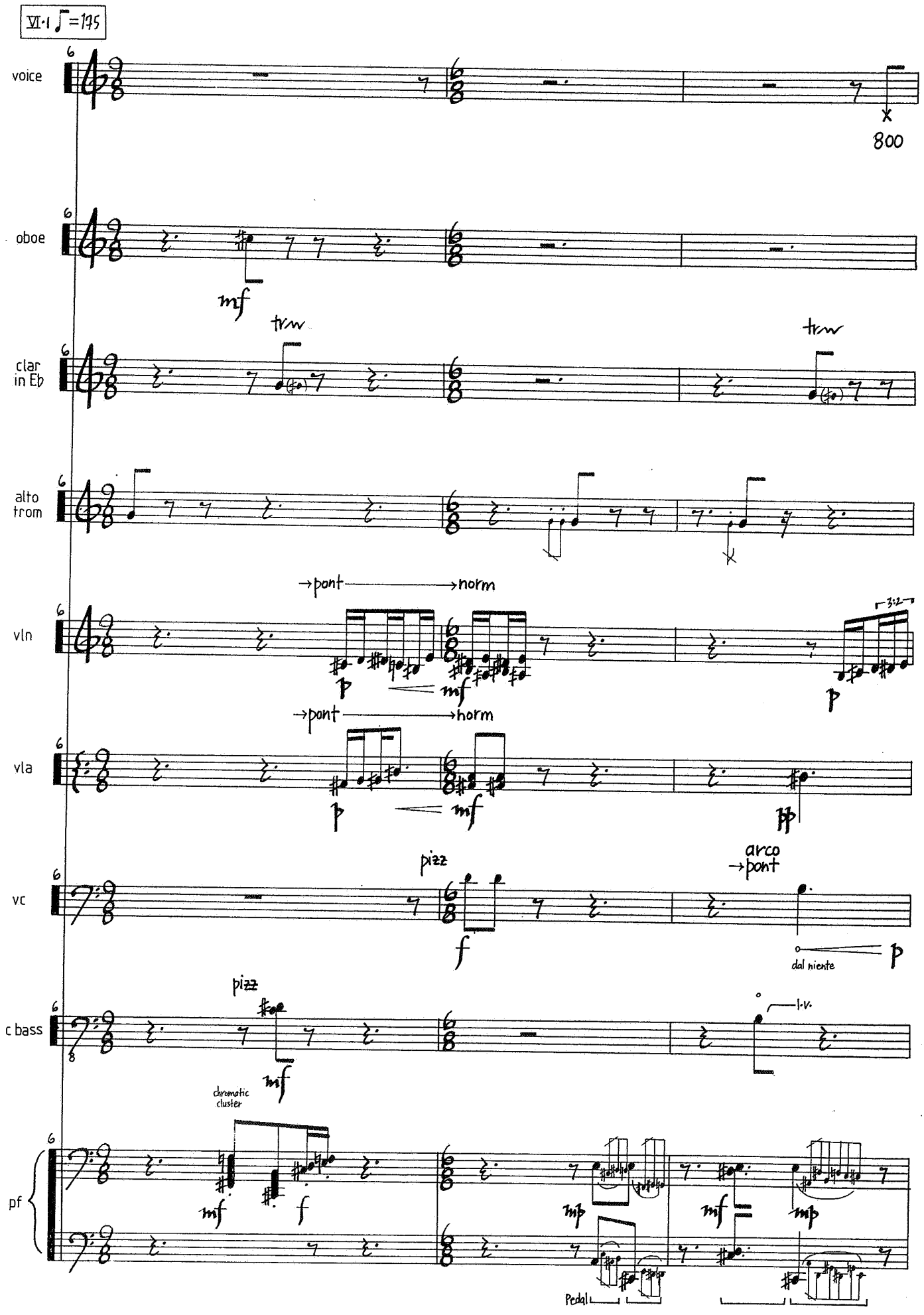
lefthand pizzicato: plucking the string with the left hand

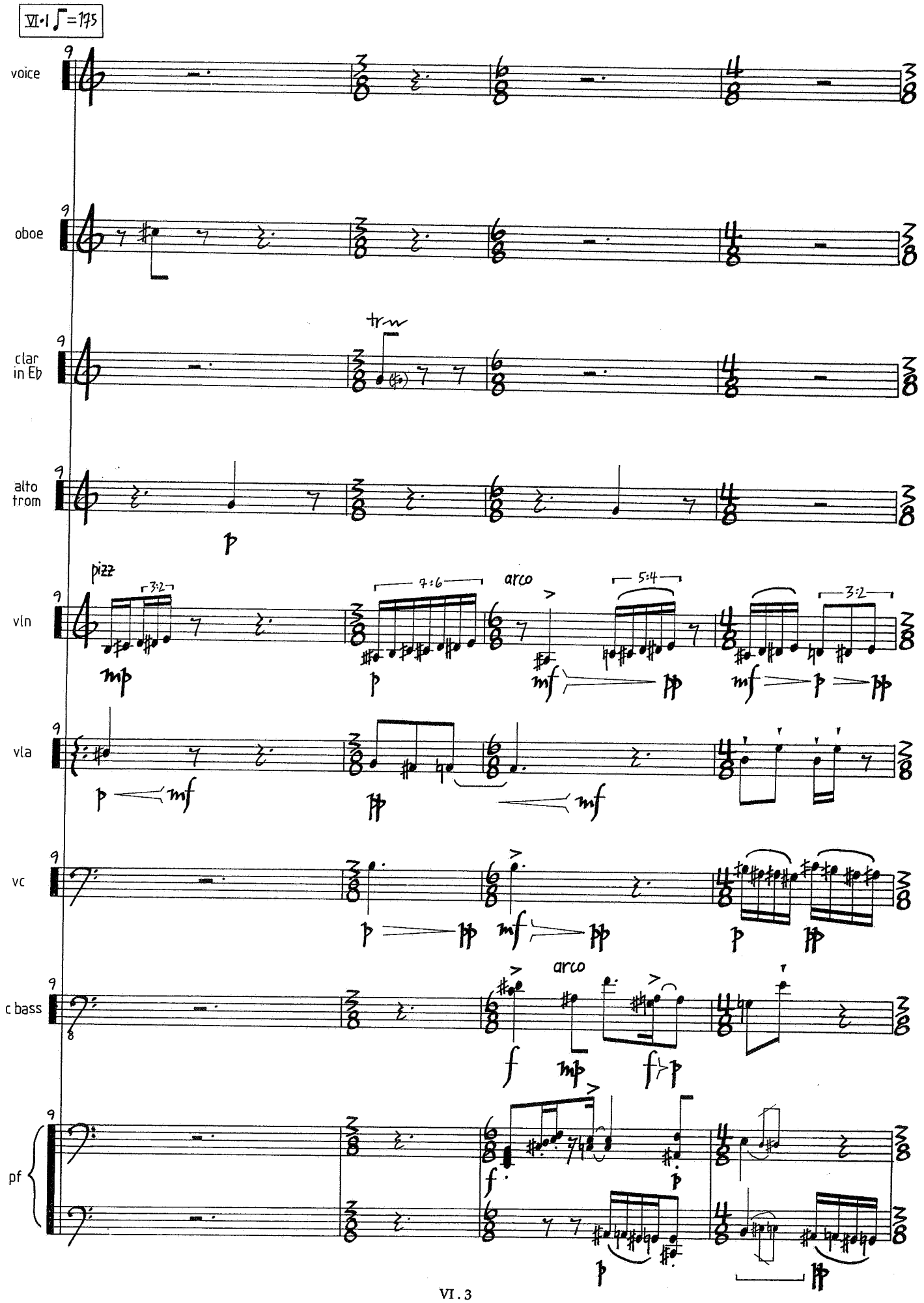
contrabass sounds an octave lower

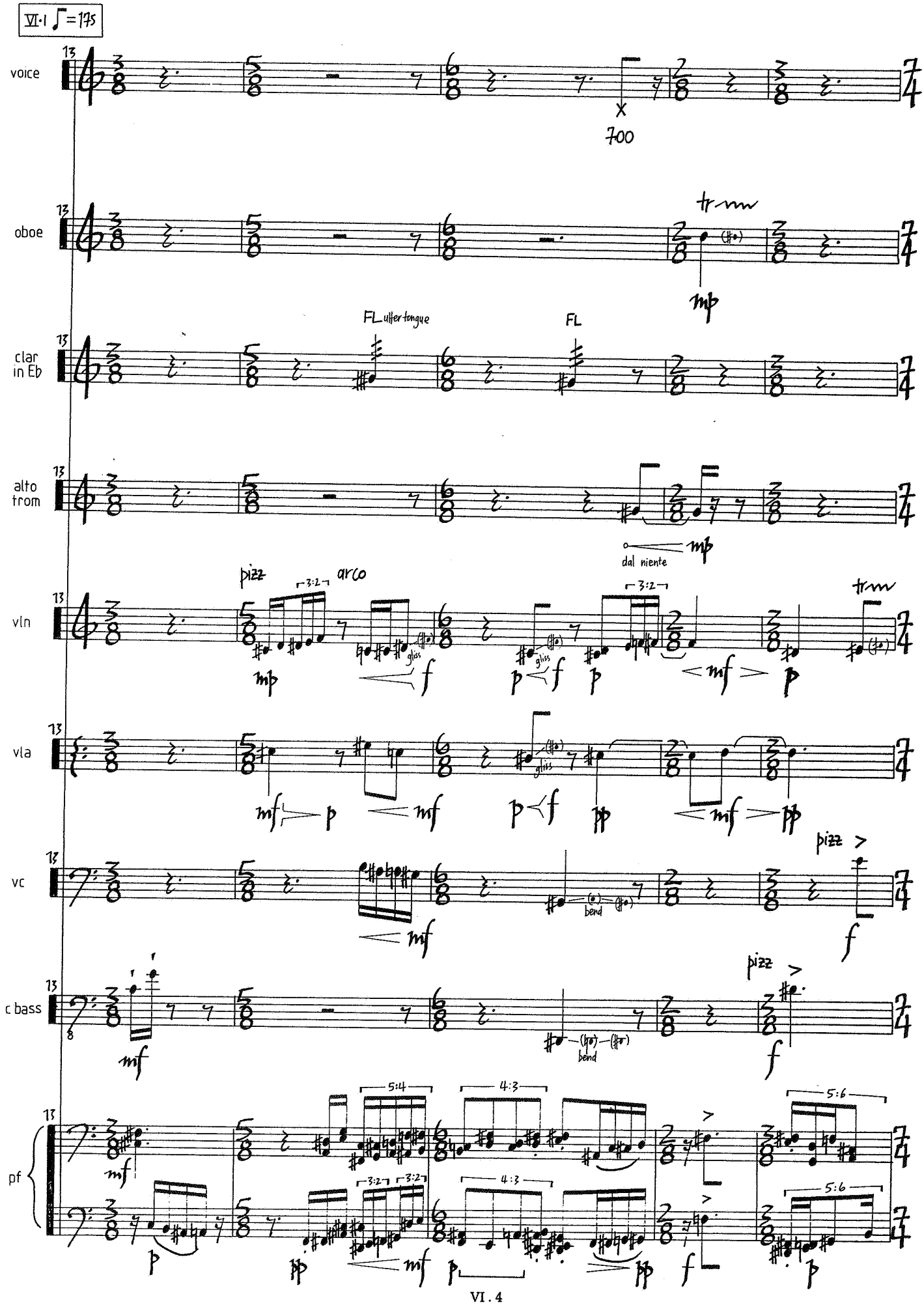
pianoforte

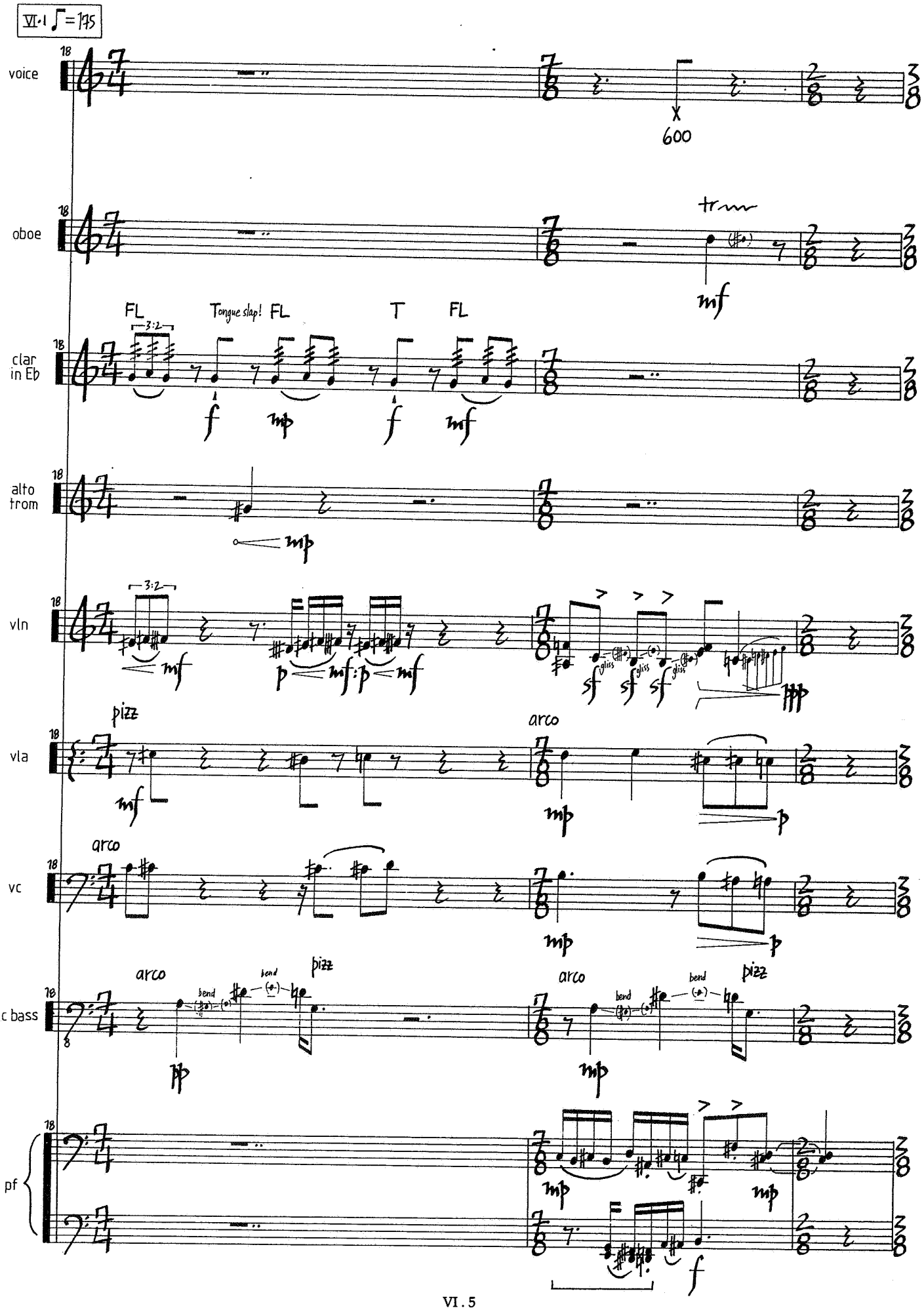
dampen the string <u>before</u> playing the note by pressing on the strings inside the pianoforte

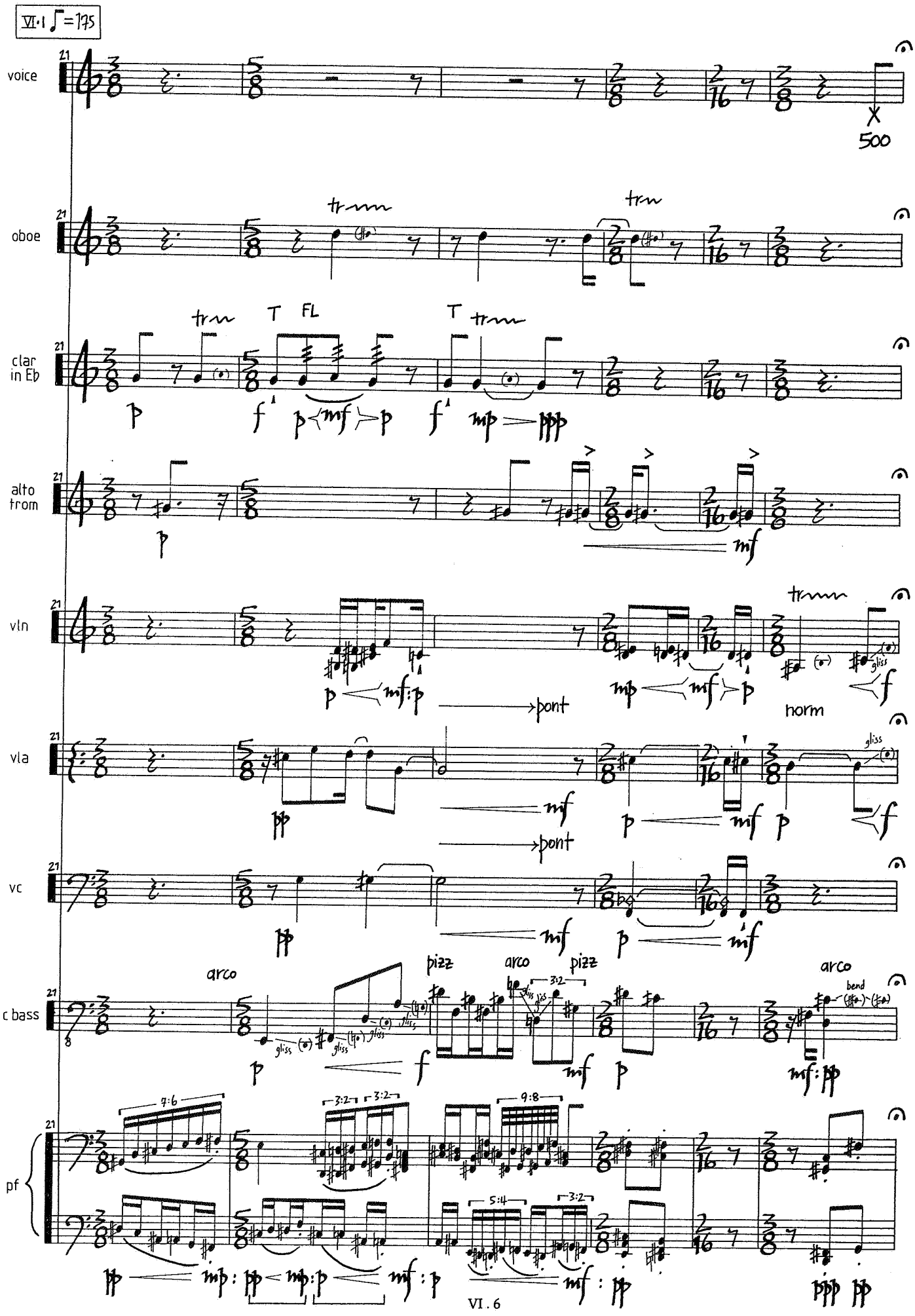

VI·1 ♩=175
voice
whisper
speak
1 3 3 4 1 3 8 7
9 0 0
oboe
clar in Eb
trem
alto trom
vln
→poco pont
5:4
4:3
→horm
3:2
vla
vc
gliss
c bass
pf

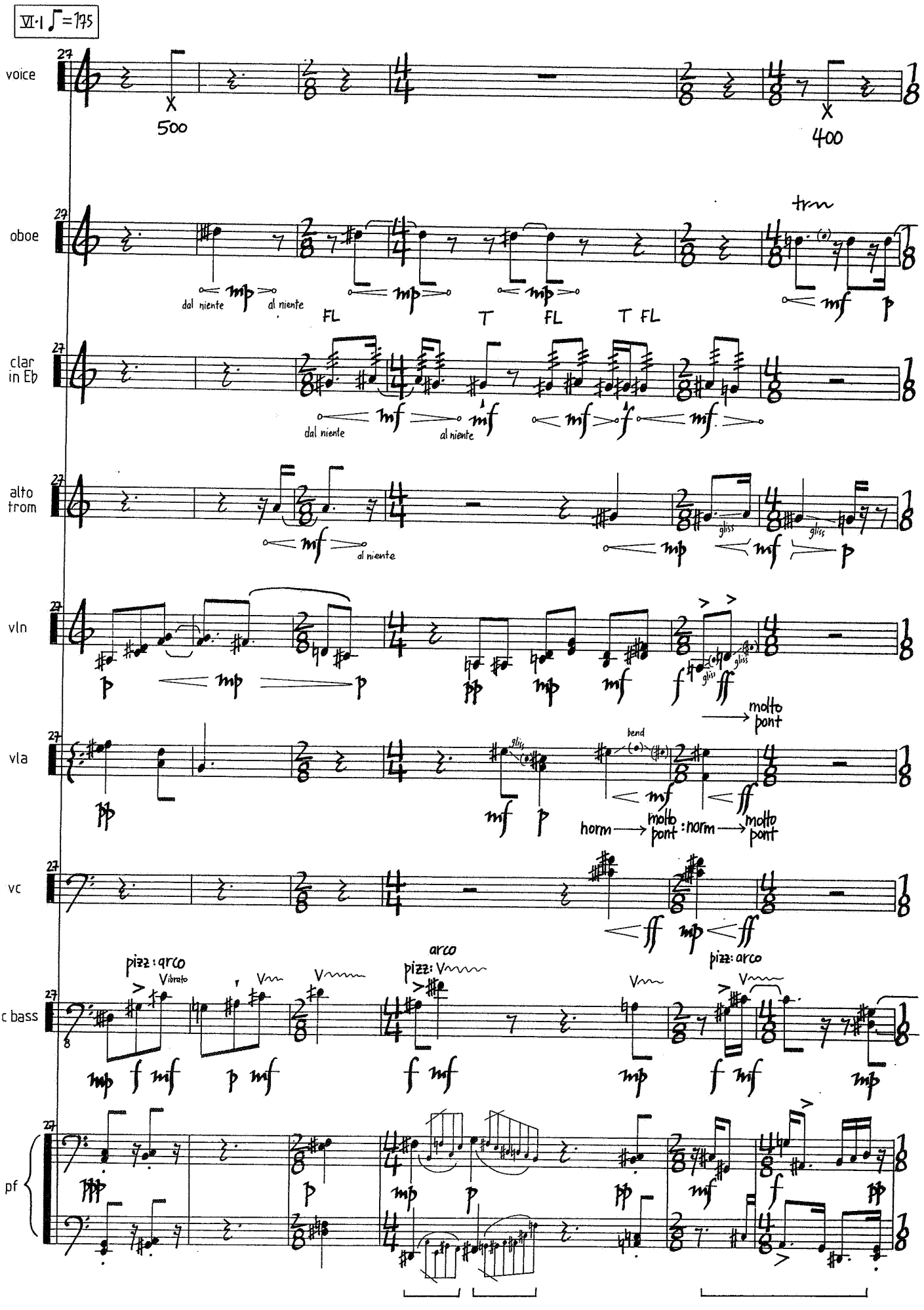

VI·1 ♩=175
voice
800
oboe
mf
clar in Eb
trill
trill
alto trom
→pont
norm
vln
p
mf
3:2
p
→pont
horm
vla
p
mf
pp
pizz
arco
→pont
vc
f
dal niente
p
pizz
l.v.
c bass
mf
chromatic cluster
pf
mf
f
mp
mf
mp
Pedal

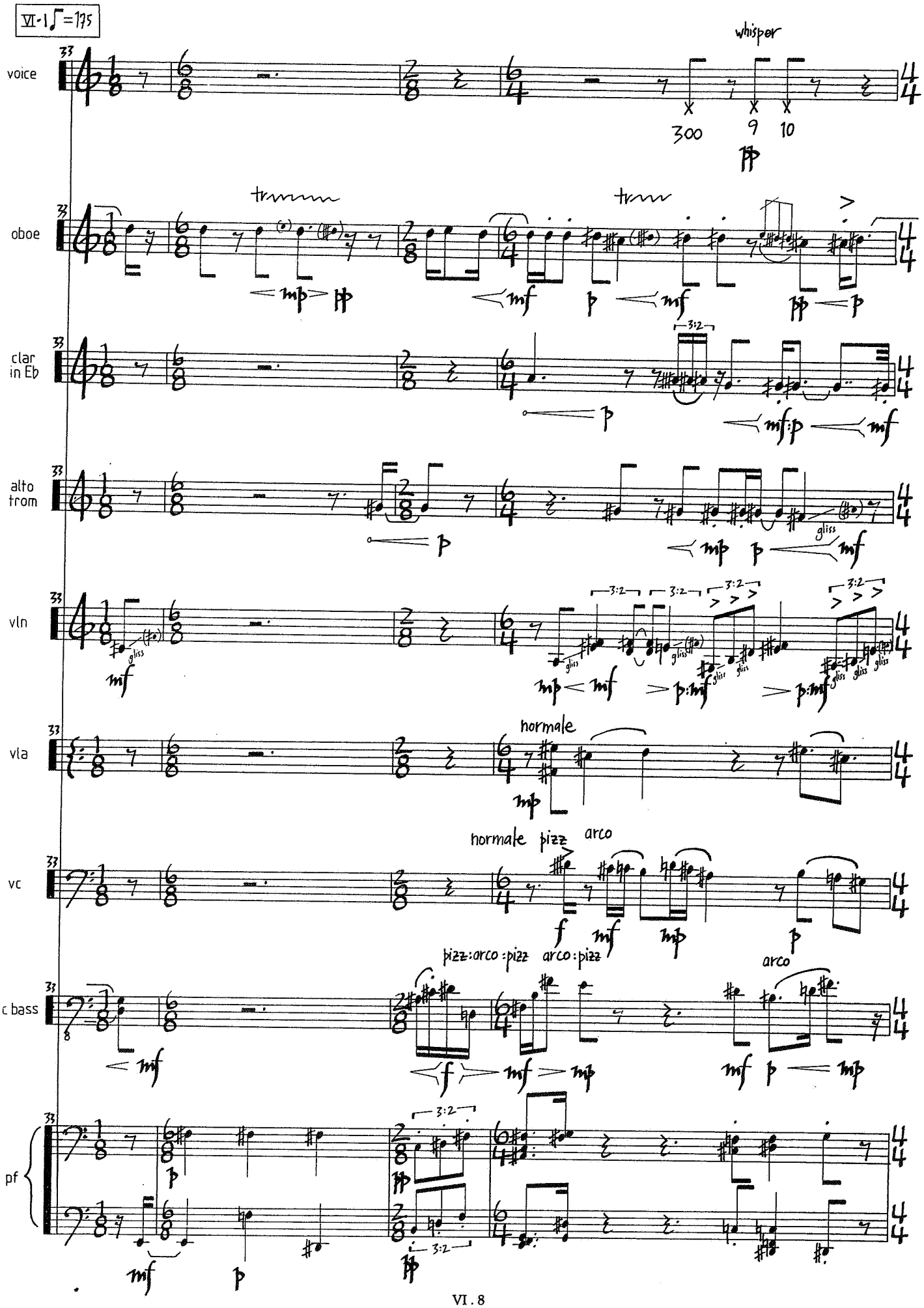

VI·1 ♩=175
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
pizz
arco
arco
tr
3:2
7:6
5:4
3:2

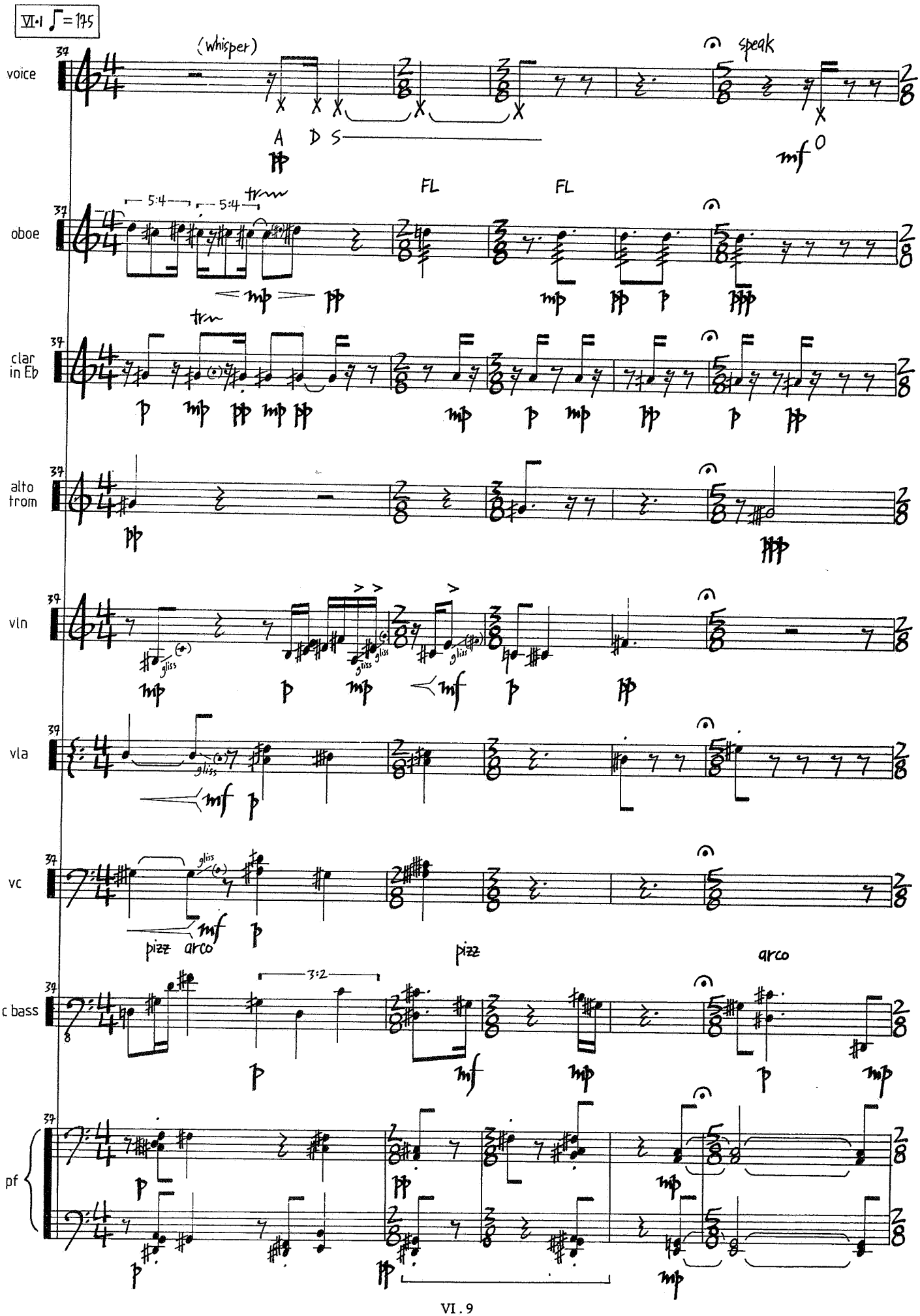

VI·1 ♪ = 175
voice
oboe
clar in E♭
alto trom
vln
vla
vc
c bass
pf
700
FL utter tongue
FL
dal niente
pizz
arco
gliss
bend
5:4
4:3
5:6
3:2

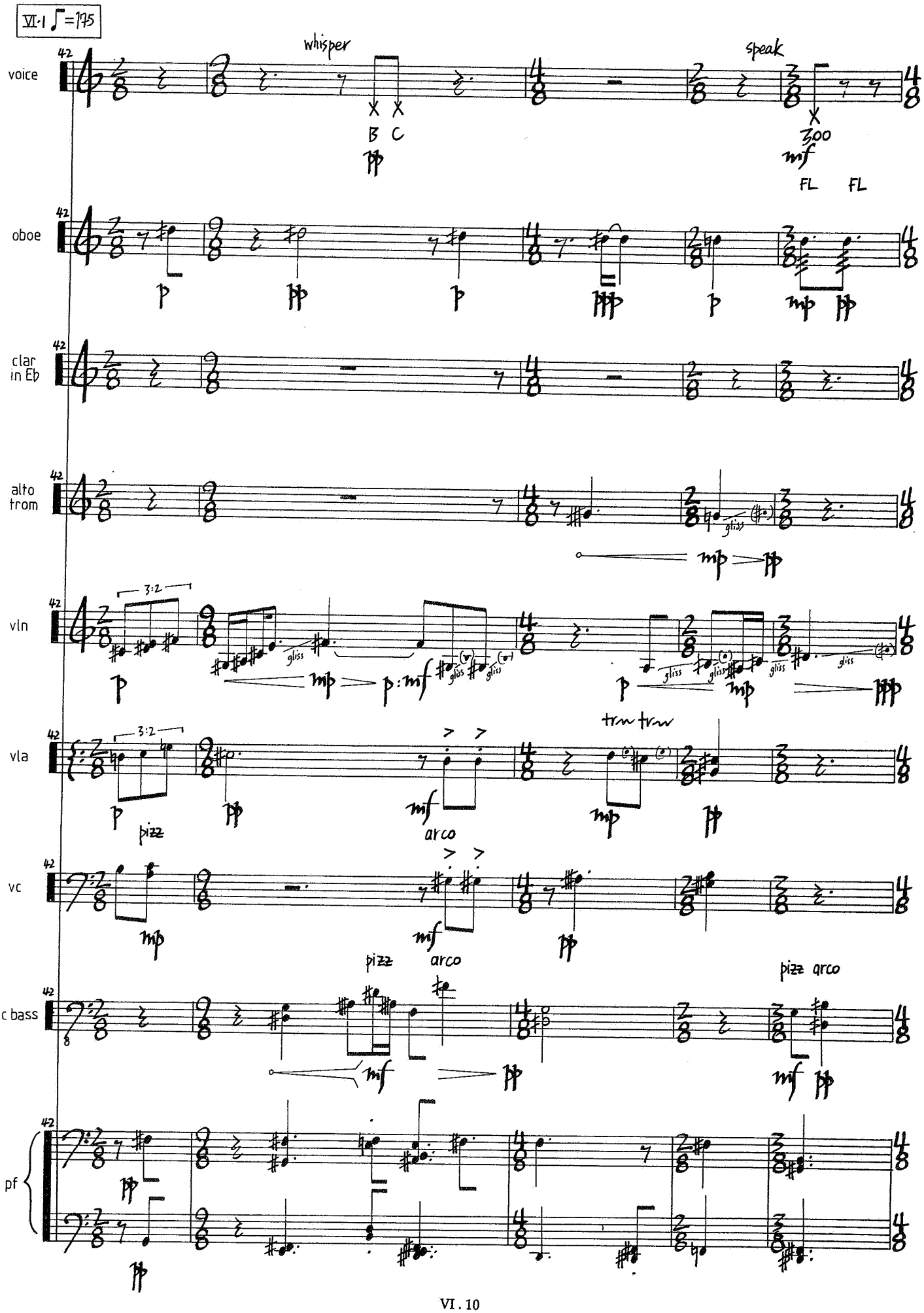

VI.1 ♩=175
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
18
X
600
tr
FL
Tongue slap!
T
3:2
pizz
arco
bend
gliss

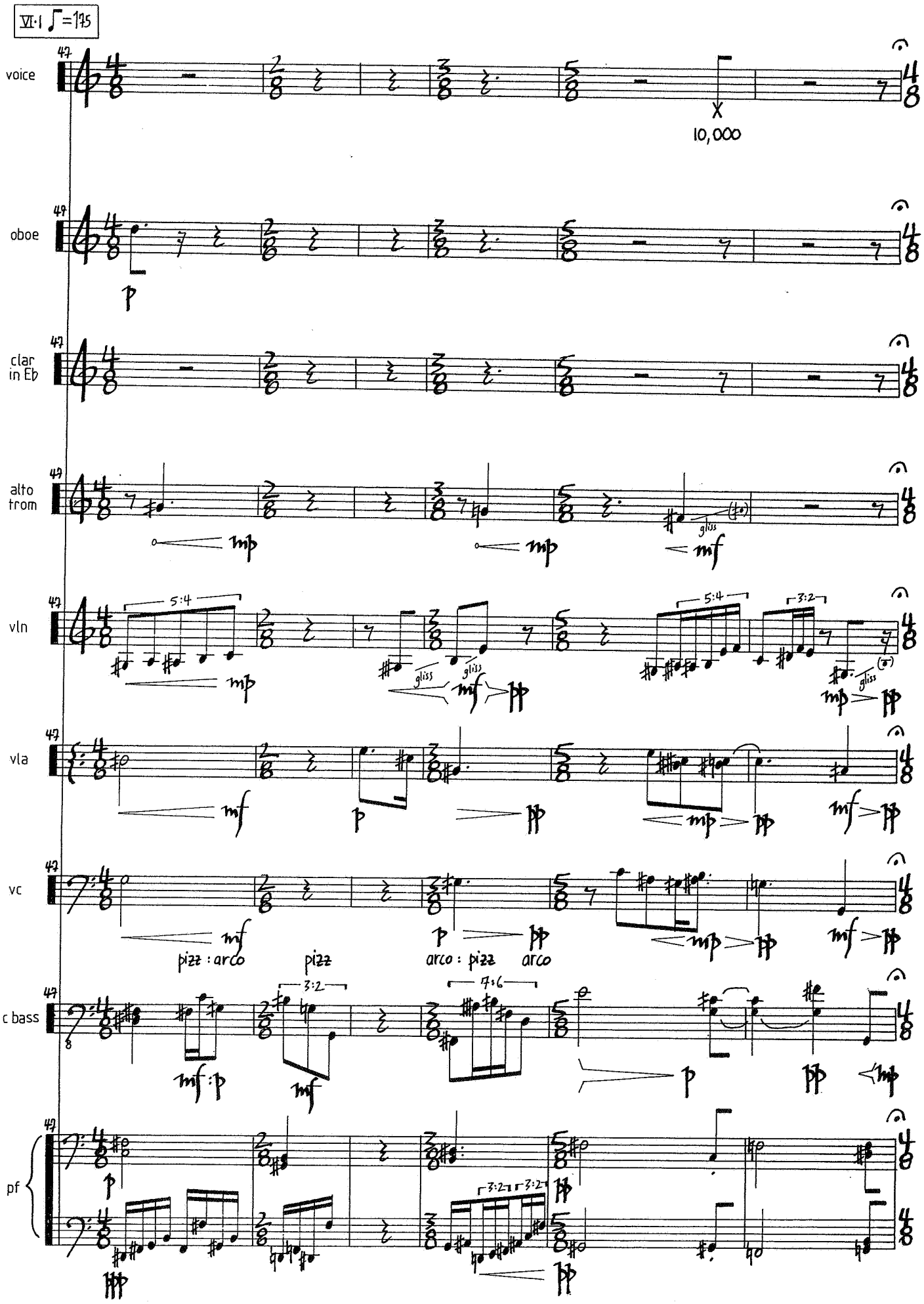

VI·1 ♪=175
voice
oboe
clar in E♭
alto trom
vln
vla
vc
c bass
pf
500
T FL
pont
norm
gliss
arco
pizz
bend
7:6
3:2
9:8
5:4

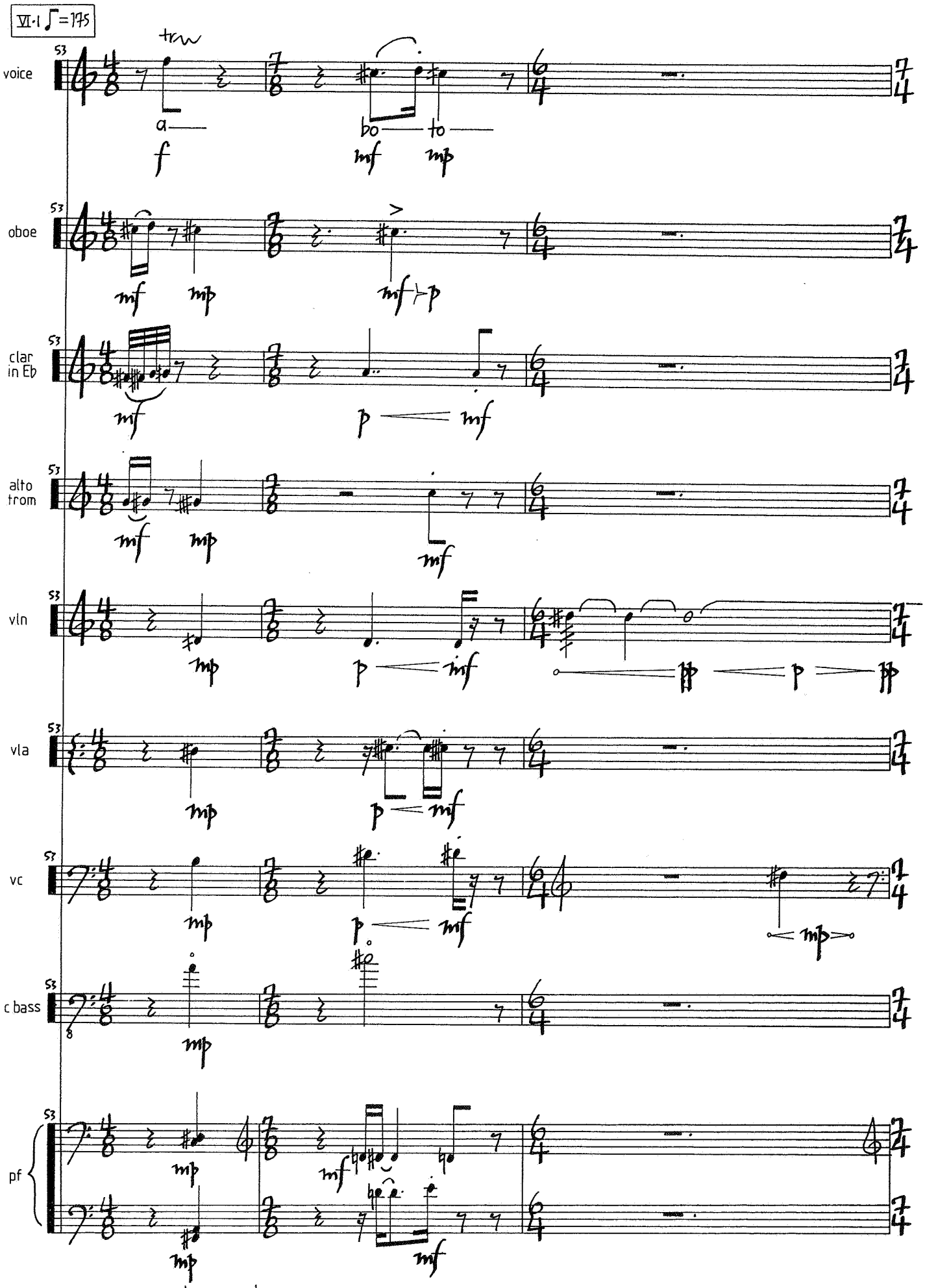

VI·1 ♩=175
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
27
X
500
X
400
trm
dal niente
al niente
FL
T
gliss
bend
molto pont
norm
pizz: arco
arco
Vibrato

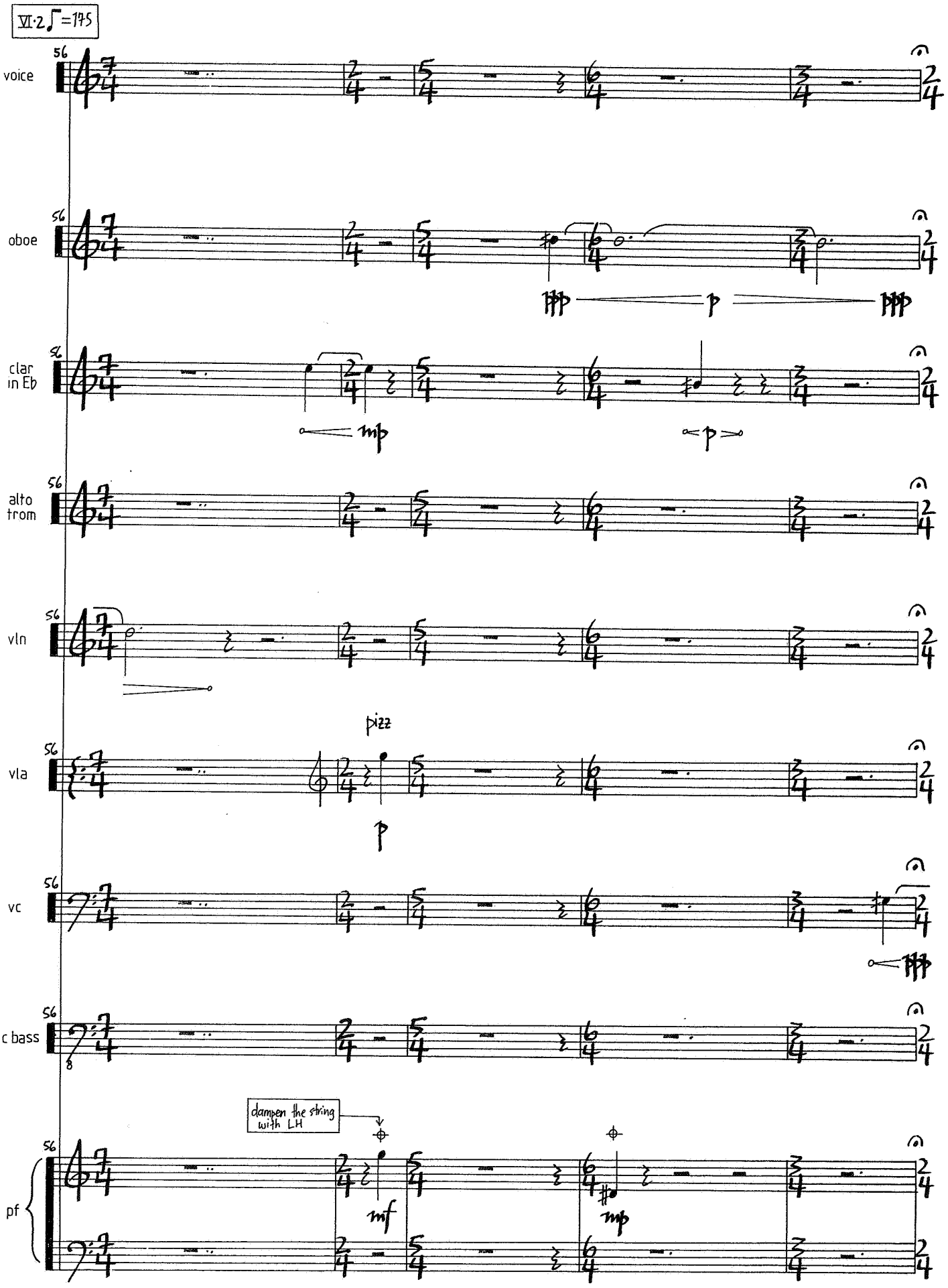

VI·1 ♩=175
voice
whisper
300
9
10
oboe
clar in Eb
alto trom
vln
vla
normale
vc
normale pizz arco
pizz:arco:pizz
arco:pizz
arco
c bass
pf

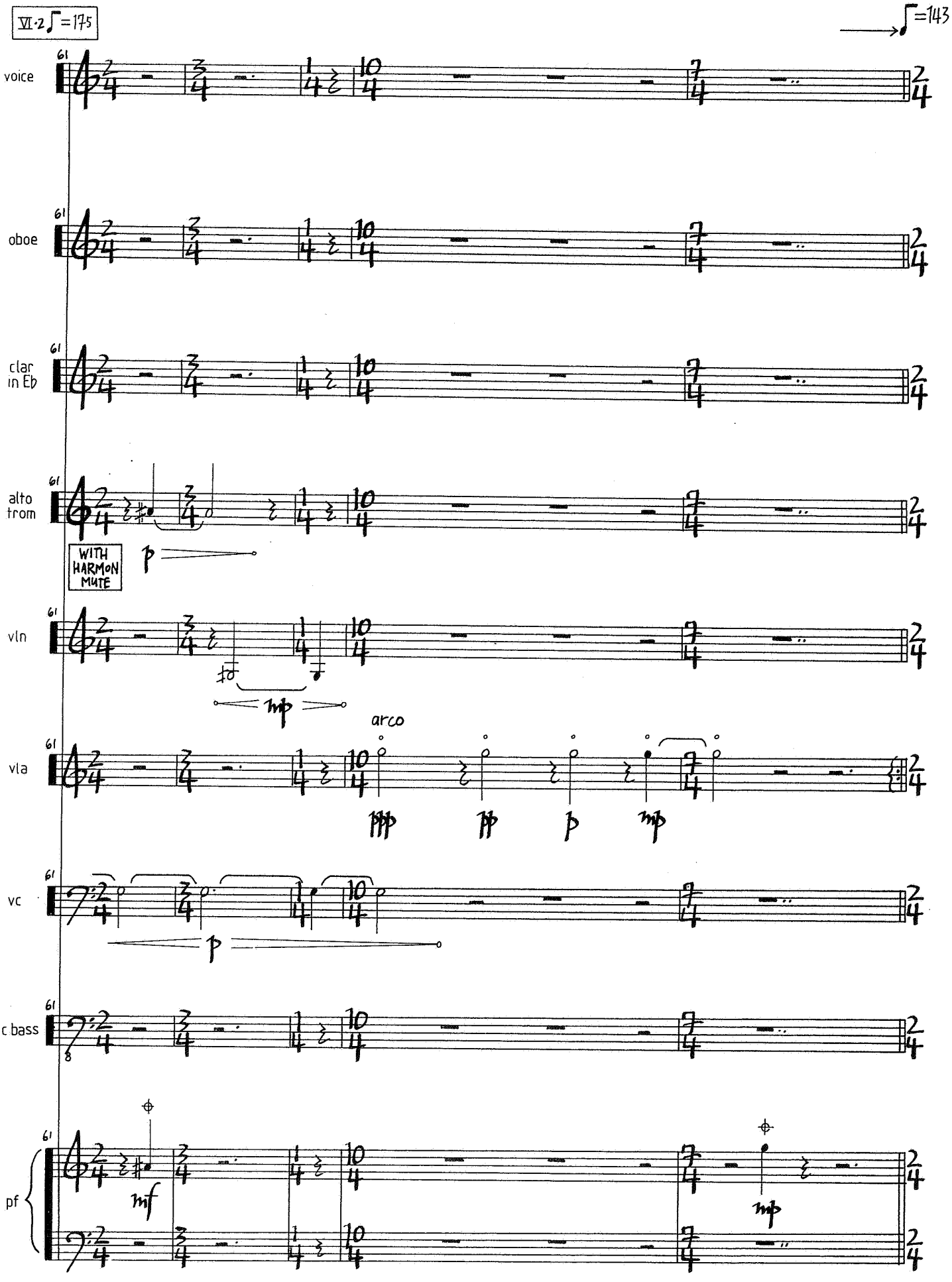

VI·1 ♩=175
37
voice
(whisper)
speak
A D S
mf
oboe
5:4
5:4
trrr
FL
FL
clar in Eb
trrr
alto trom
vln
gliss
vla
vc
pizz arco
pizz
arco
c bass
3:2
pf

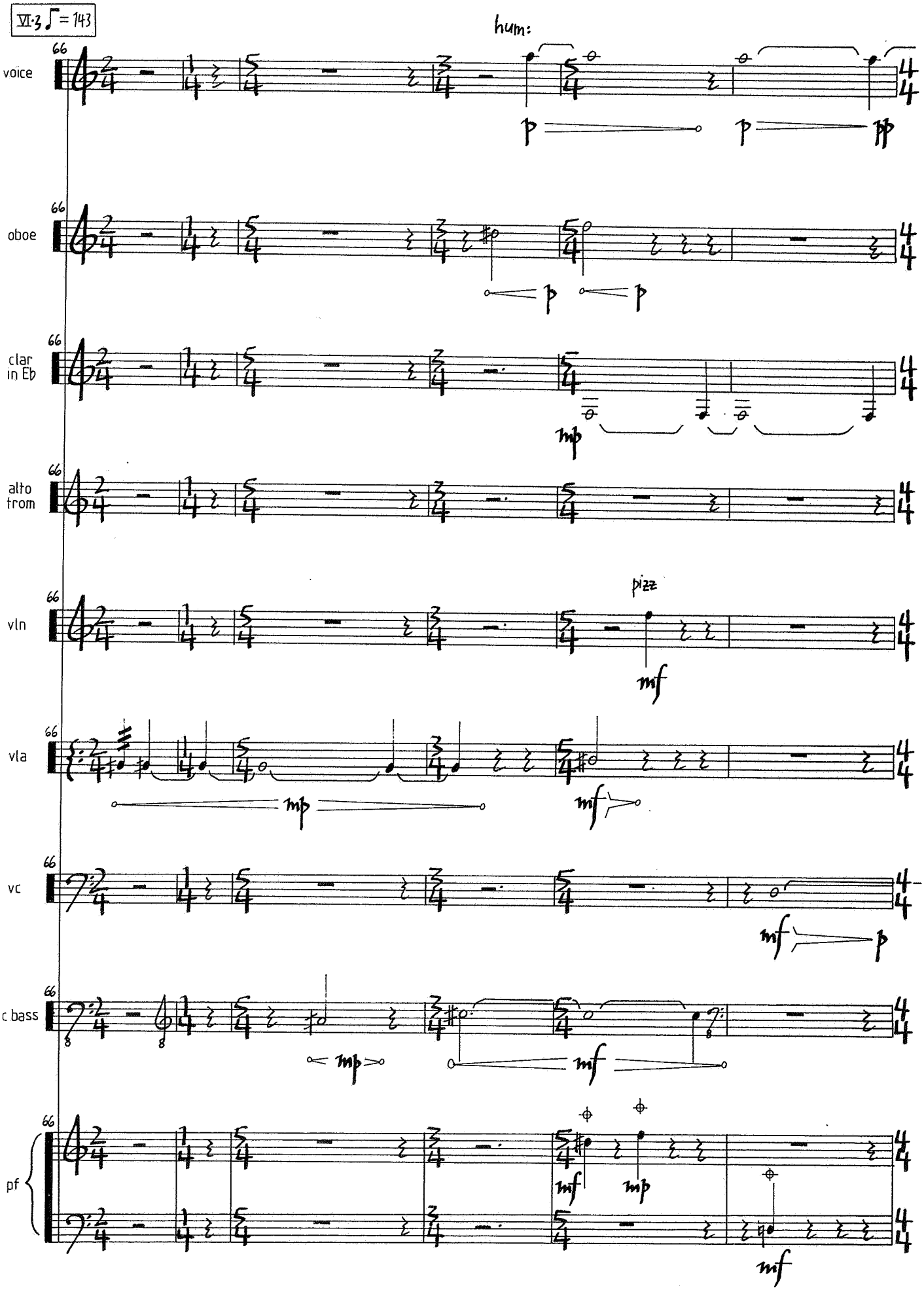

VI·1 ♩=175
voice
whisper
B C
speak
300
FL FL
oboe
clar in E♭
alto trom
gliss
vln
3:2
gliss
p:mf
vla
pizz
arco
tr tr
vc
c bass
pizz arco
pizz arco
pf

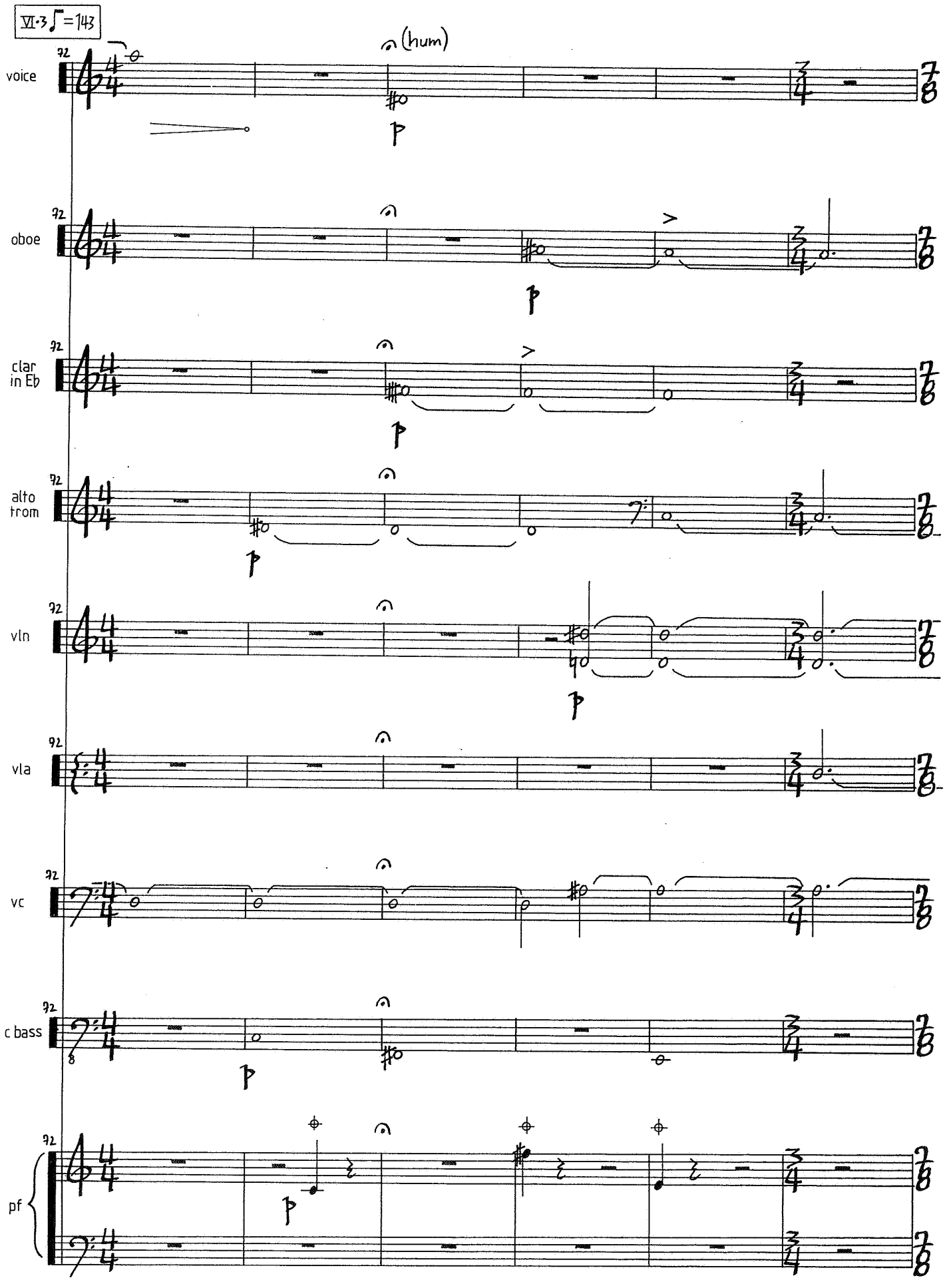

VI·1 ♩=195
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
10,000
pizz : arco
pizz
arco : pizz
arco
gliss

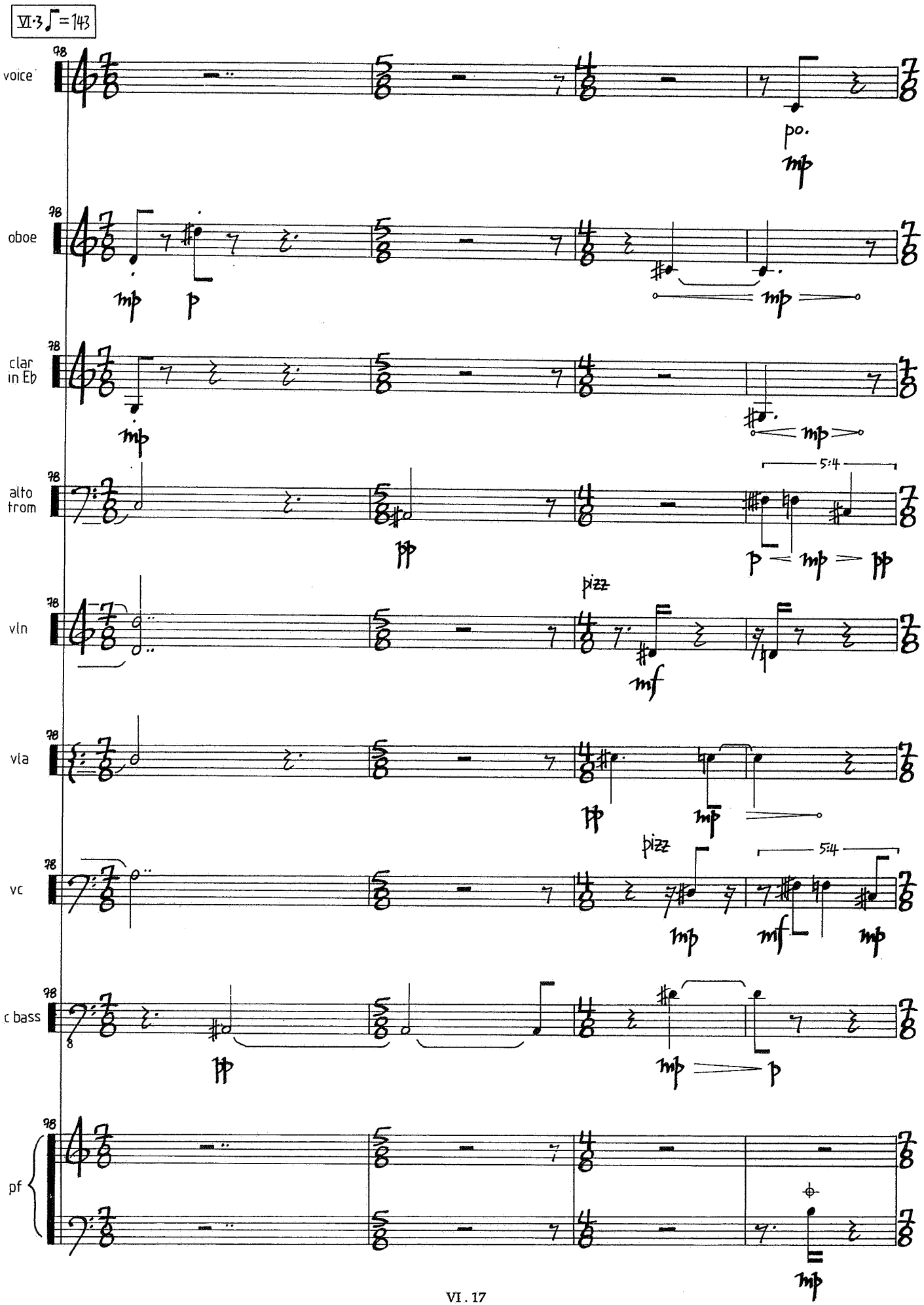

VI·1 ♩=175
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
a
bo
to

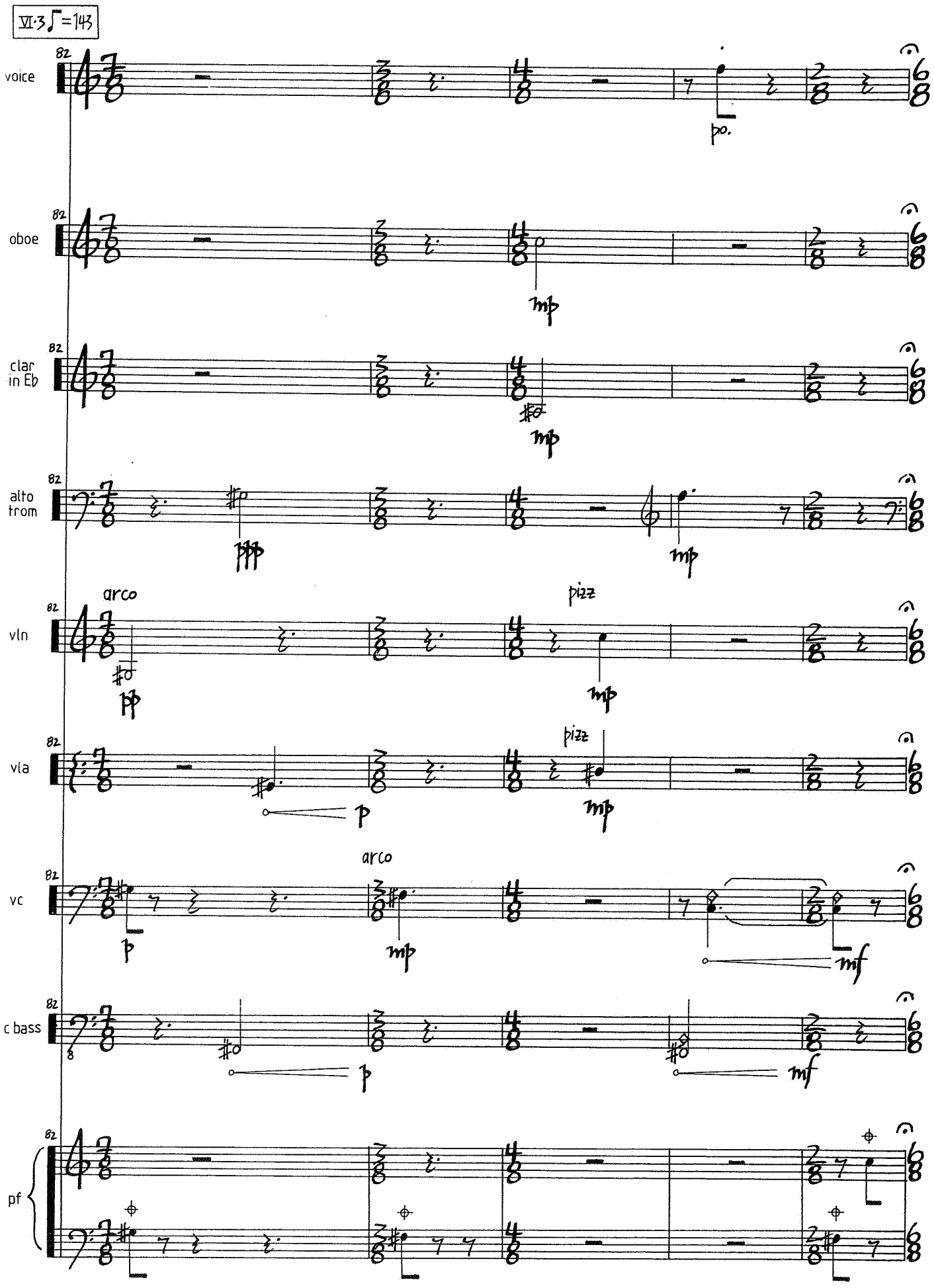

VI·2 ♩=175
voice
oboe
clar in Eb
alto trom
vln
pizz
vla
vc
c bass
dampen the string with LH
pf

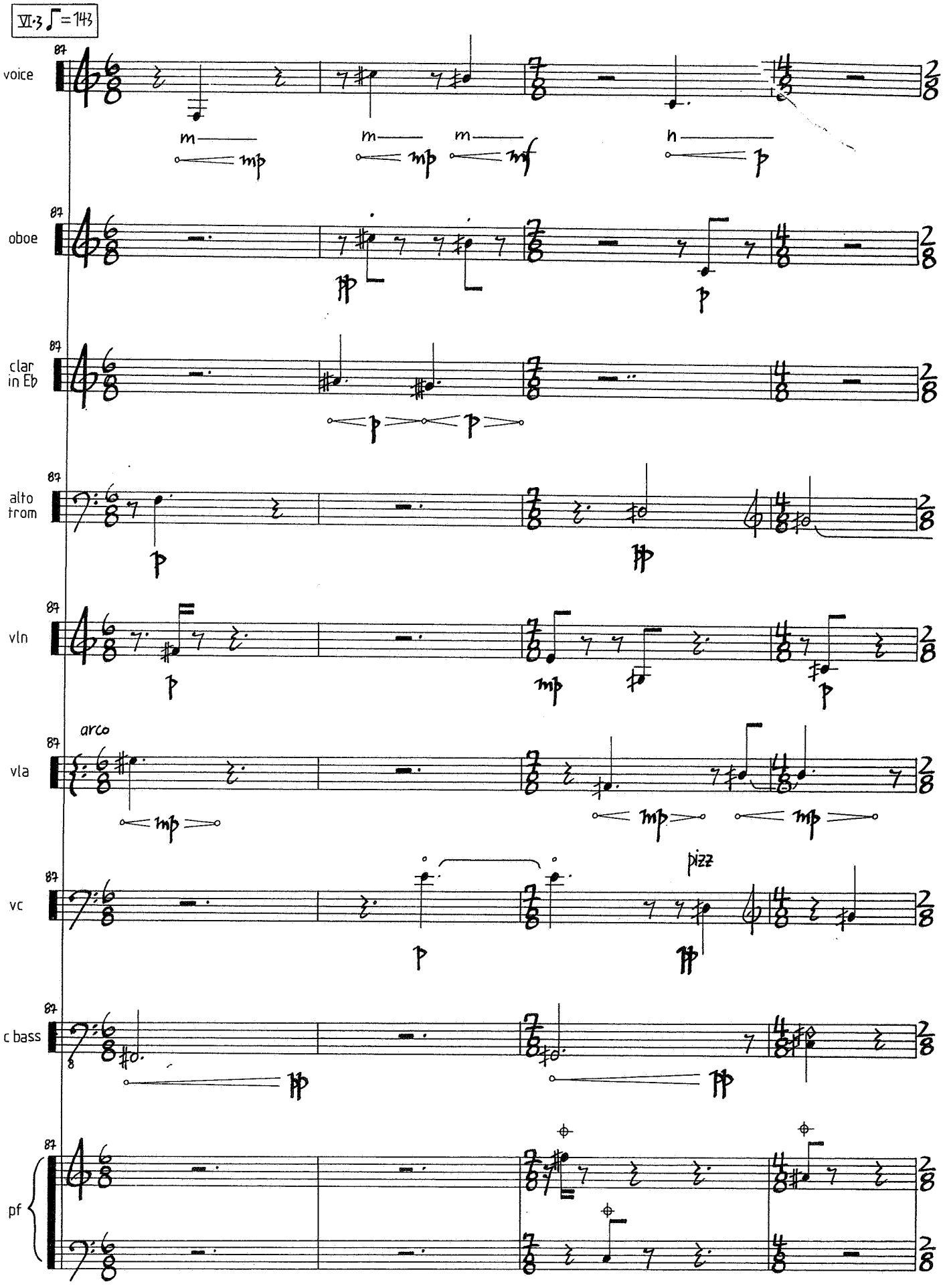

VI·2 ♩=175
♩=143
61
voice
oboe
clar in Eb
alto trom
WITH HARMON MUTE
p
vln
mp
vla
arco
ppp
pp
p
mp
vc
p
c bass
8
pf
mf
mp

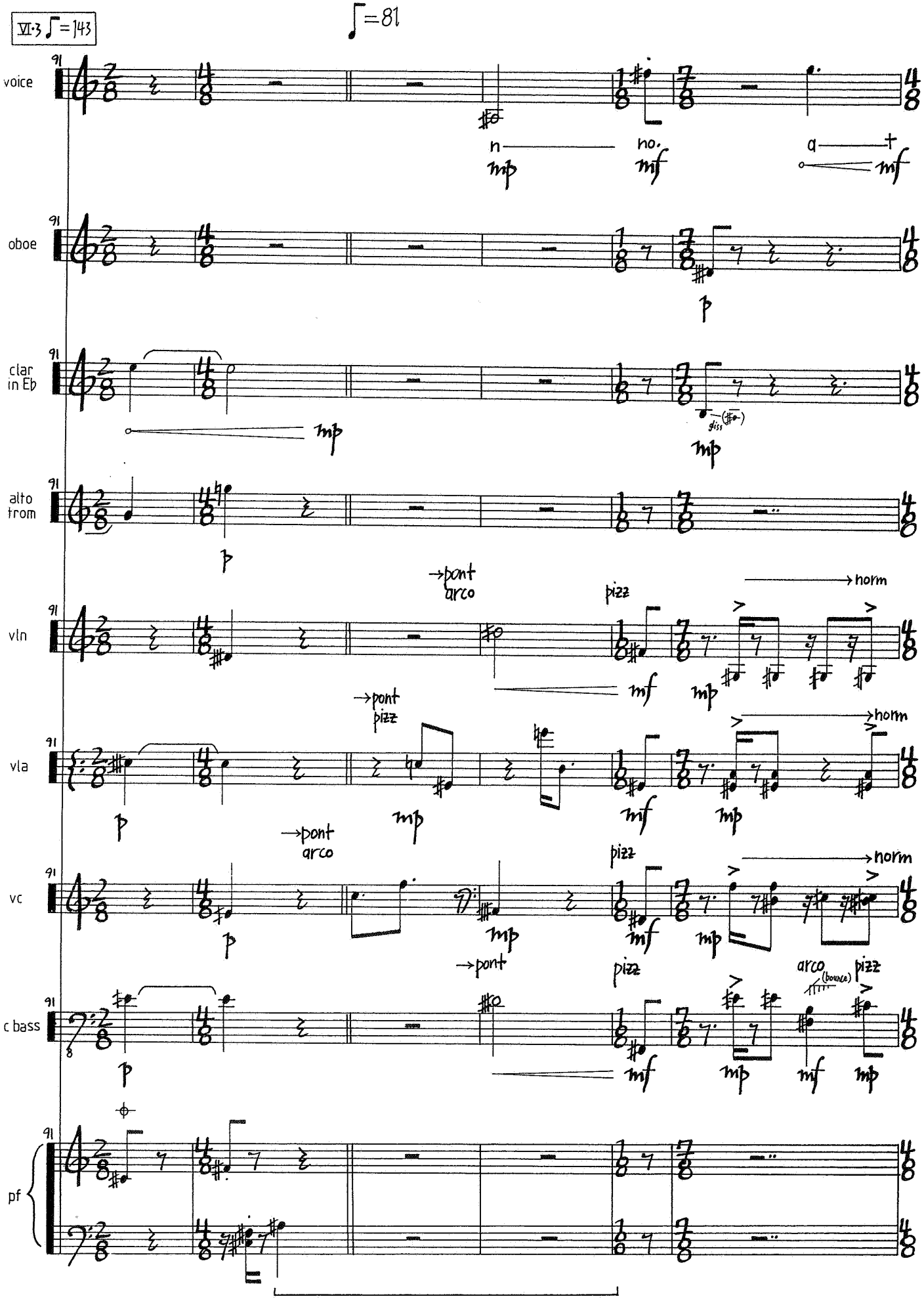

VI·3 ♩ = 143
hum:
66
voice
oboe
clar in Eb
alto trom
vln
pizz
vla
vc
c bass
pf

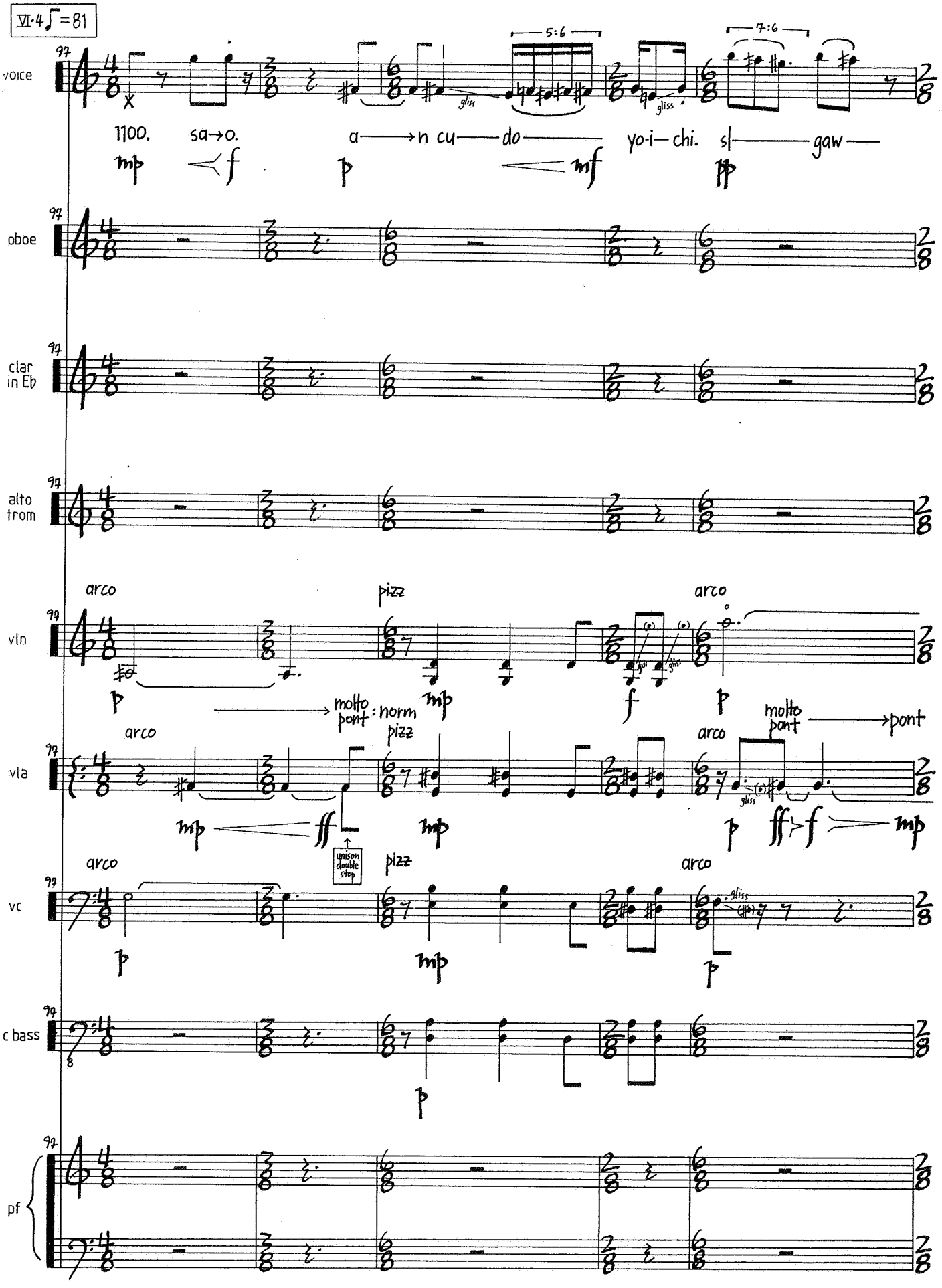

VI·3 ♩=143
92
voice
(hum)
p
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf

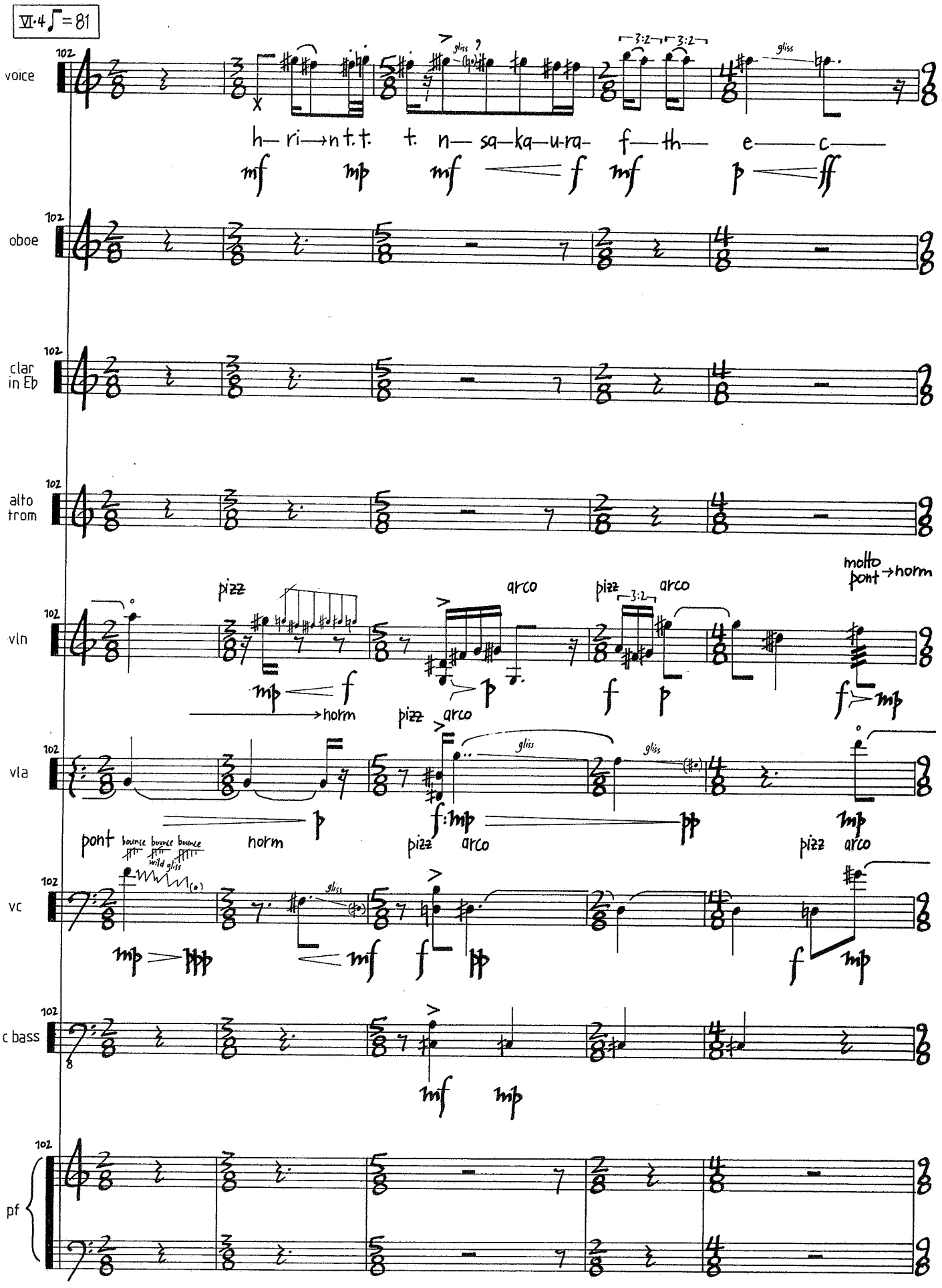

VI·3 ♩=143
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
po.
pizz
5:4

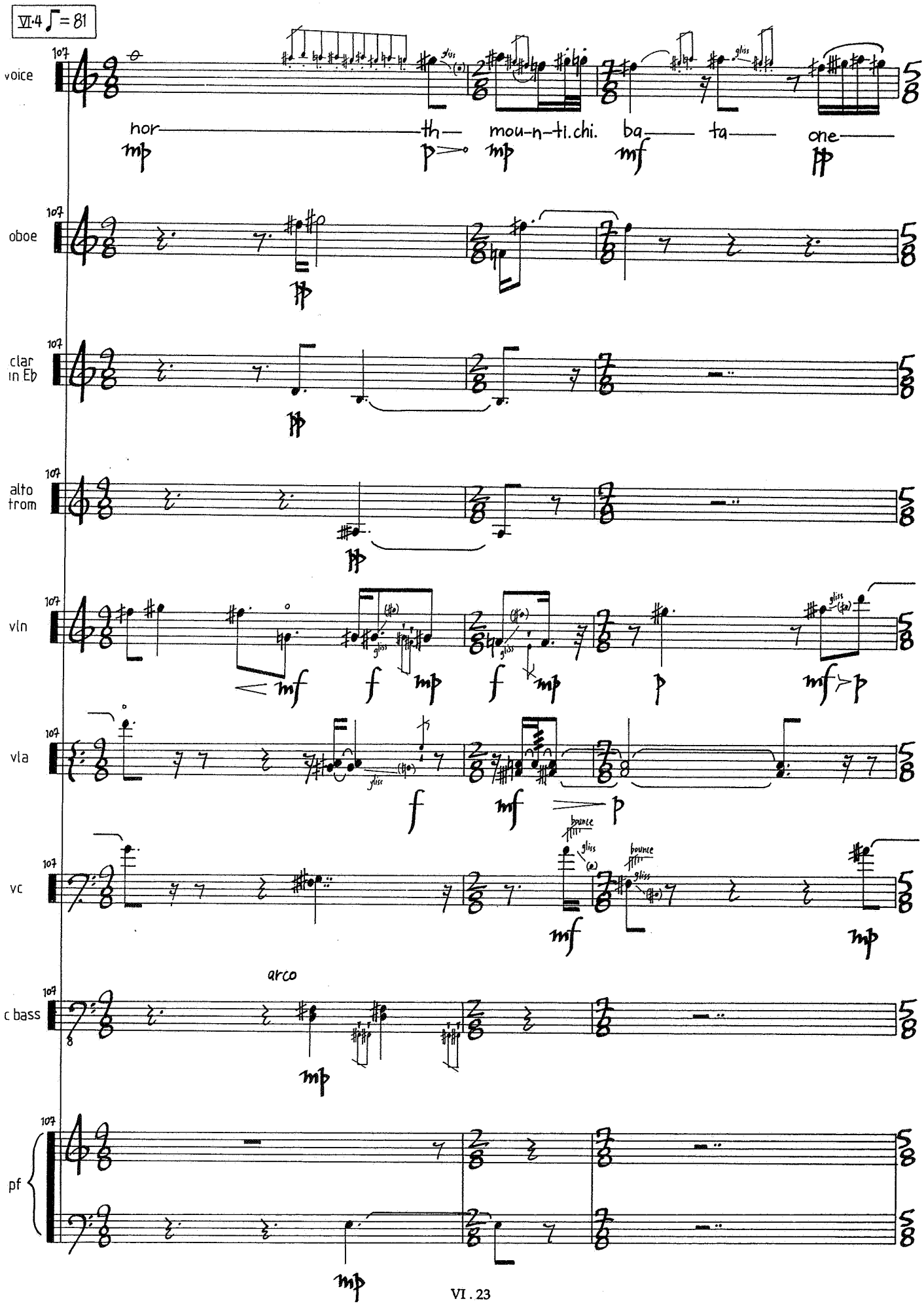

VI·3 ♩=143
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
82
arco
pizz
po.
mp
ppp
pp
p
mf

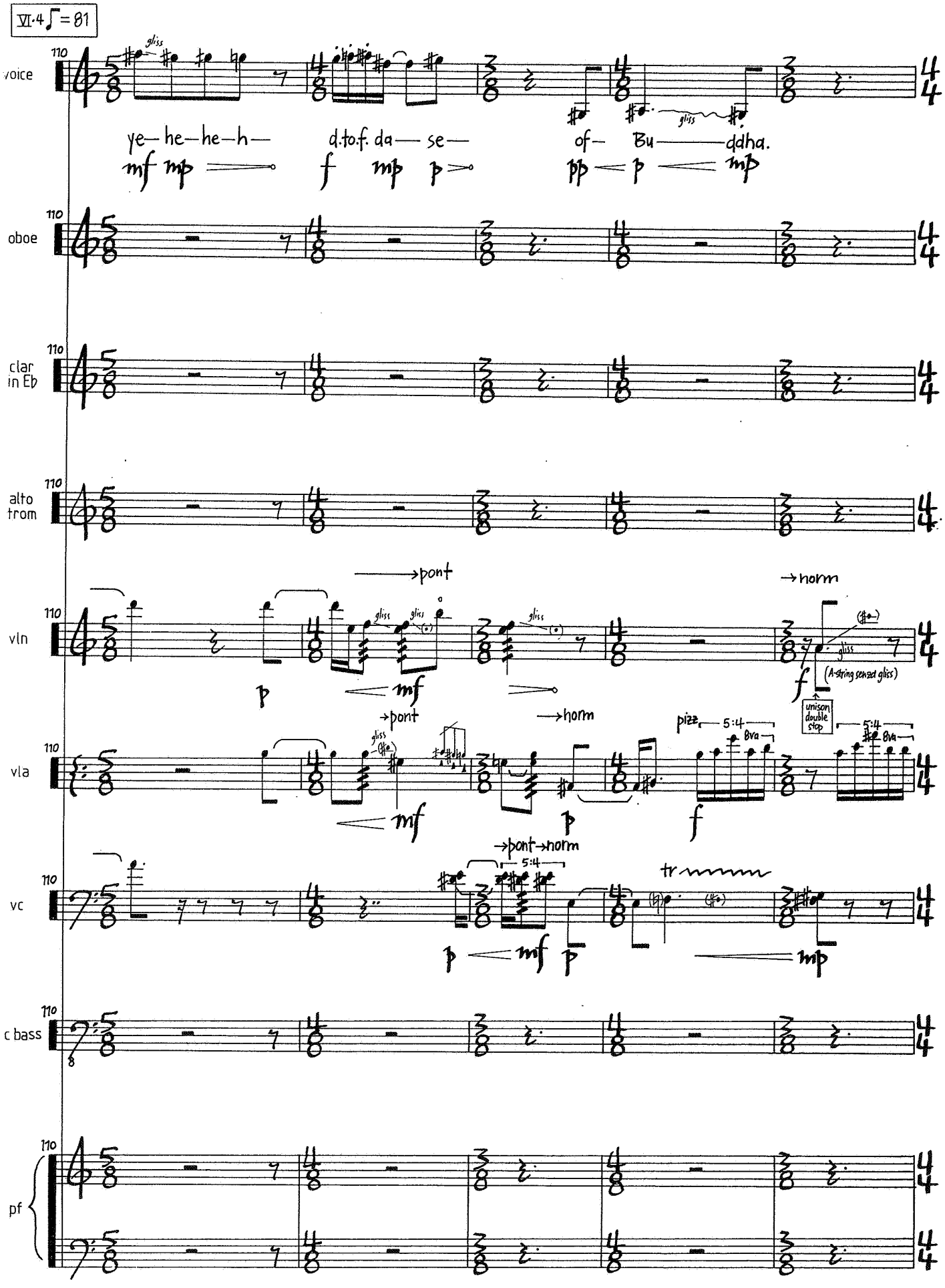

VI·3 ♩=143
87
voice
oboe
clar in Eb
alto trom
vln
arco
vla
pizz
vc
c bass
pf

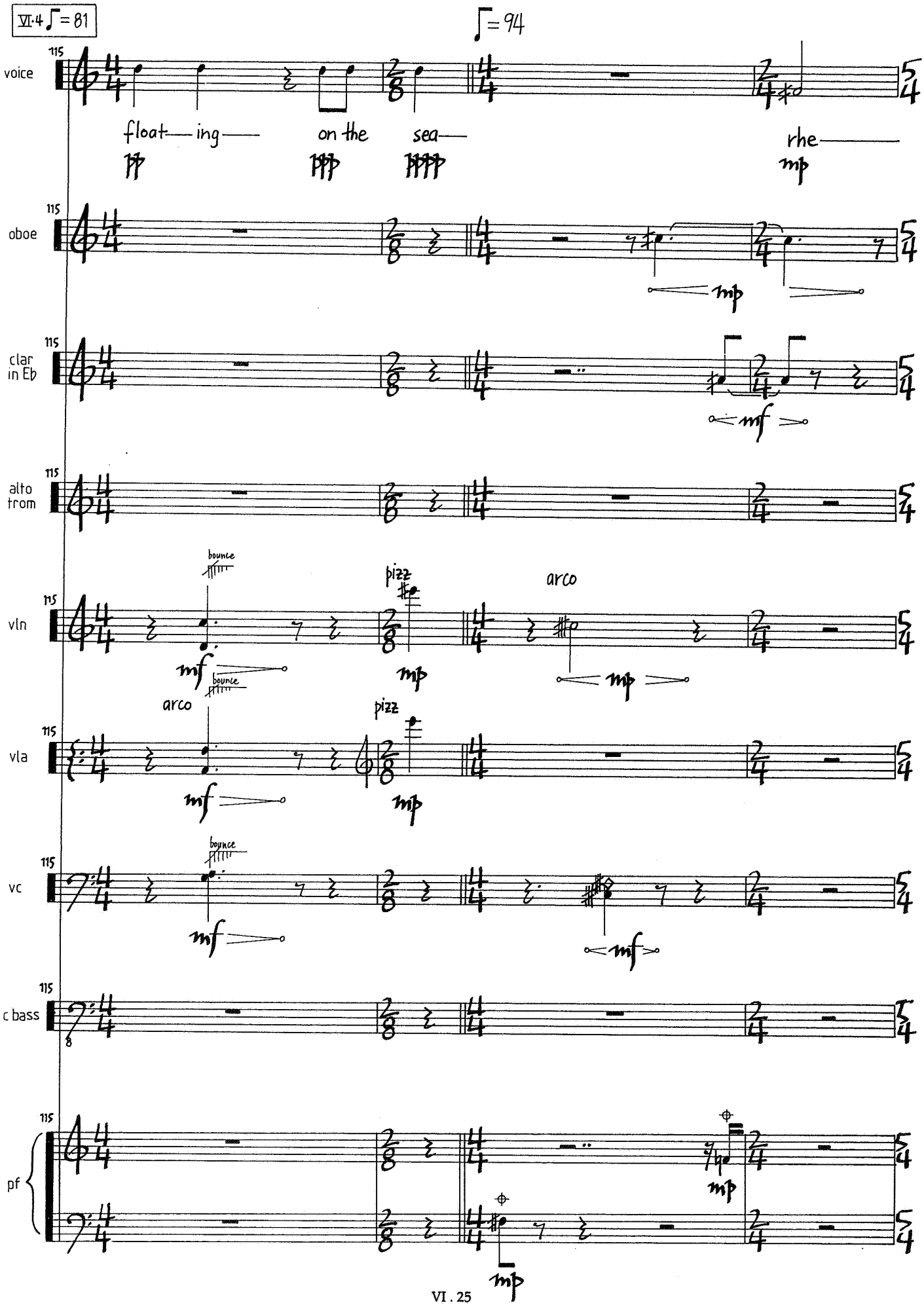

VI·3 ♩=143
♩=81
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
91
n
no.
a
mp
mf
p
gliss
→pont
arco
pizz
→norm
arco (bounce)

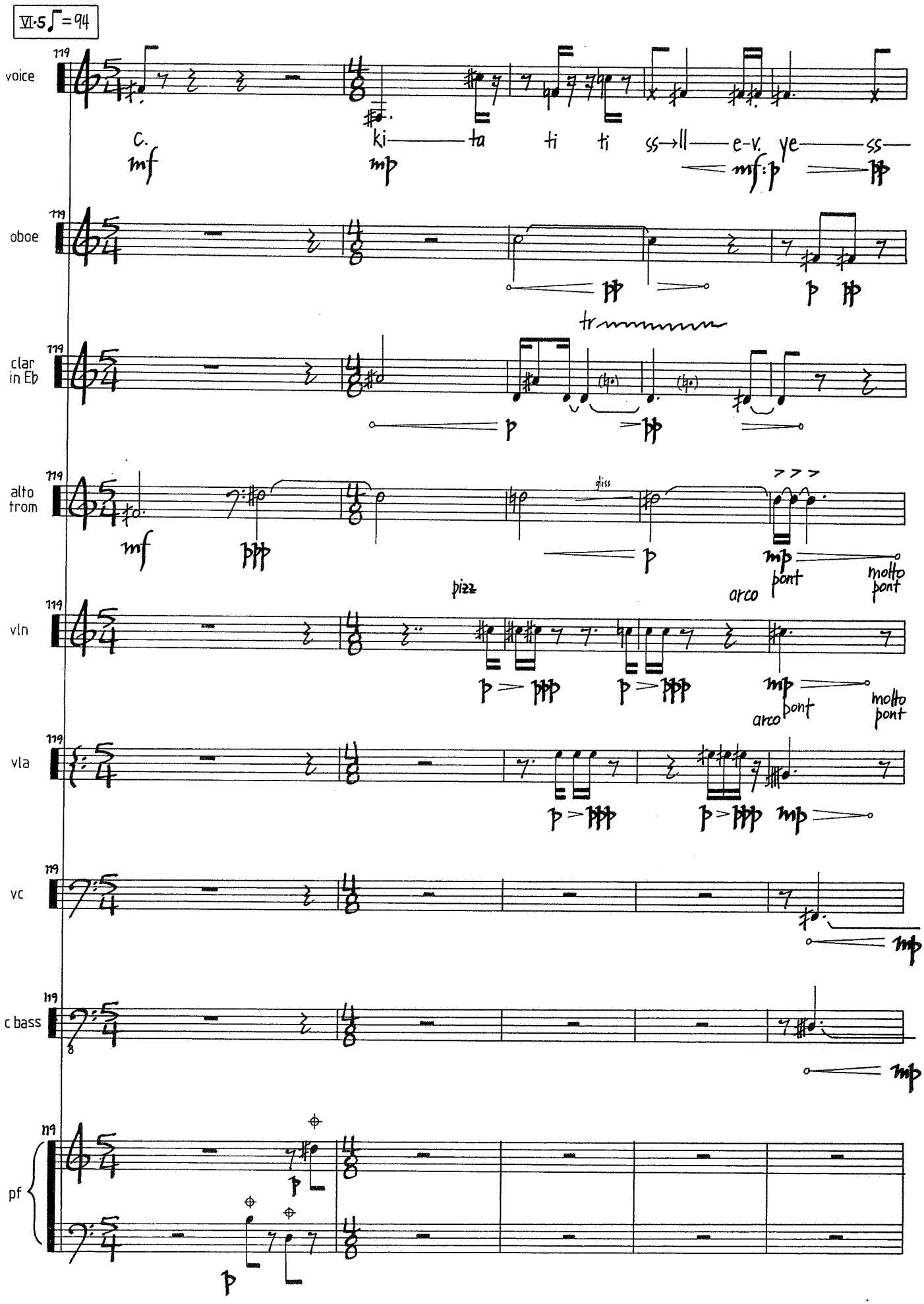

VI·4 ♩=81
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
97
5:6
7:6
gliss
1100. sa→o. a→n cu—do yo-i—chi. s|—gaw—
mp
f
p
mf
pp
arco
pizz
molto pont : norm
molto pont
→pont
unison double stop
ff
mp

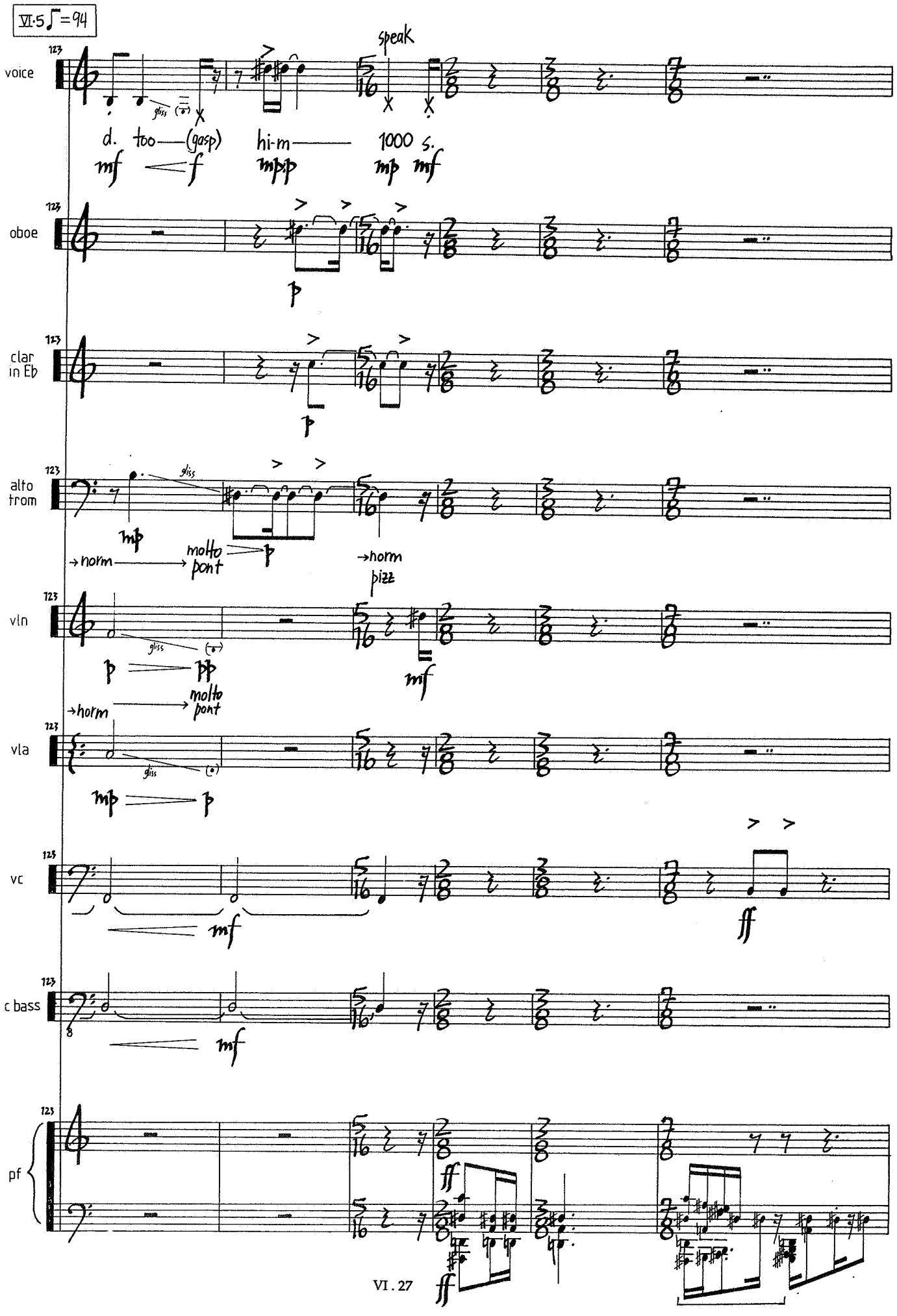

VI·4 ♩ = 81
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
h— ri→n t. t. t. n— sa—ka—u-ra- f— th— e— c—
mf mp mf f mf p ff
gliss
3:2
pizz
arco
molto pont→norm
norm
pont
bounce bounce bounce
wild gliss
f:mp
pp
mp
ppp
mf
f
pp
mf mp

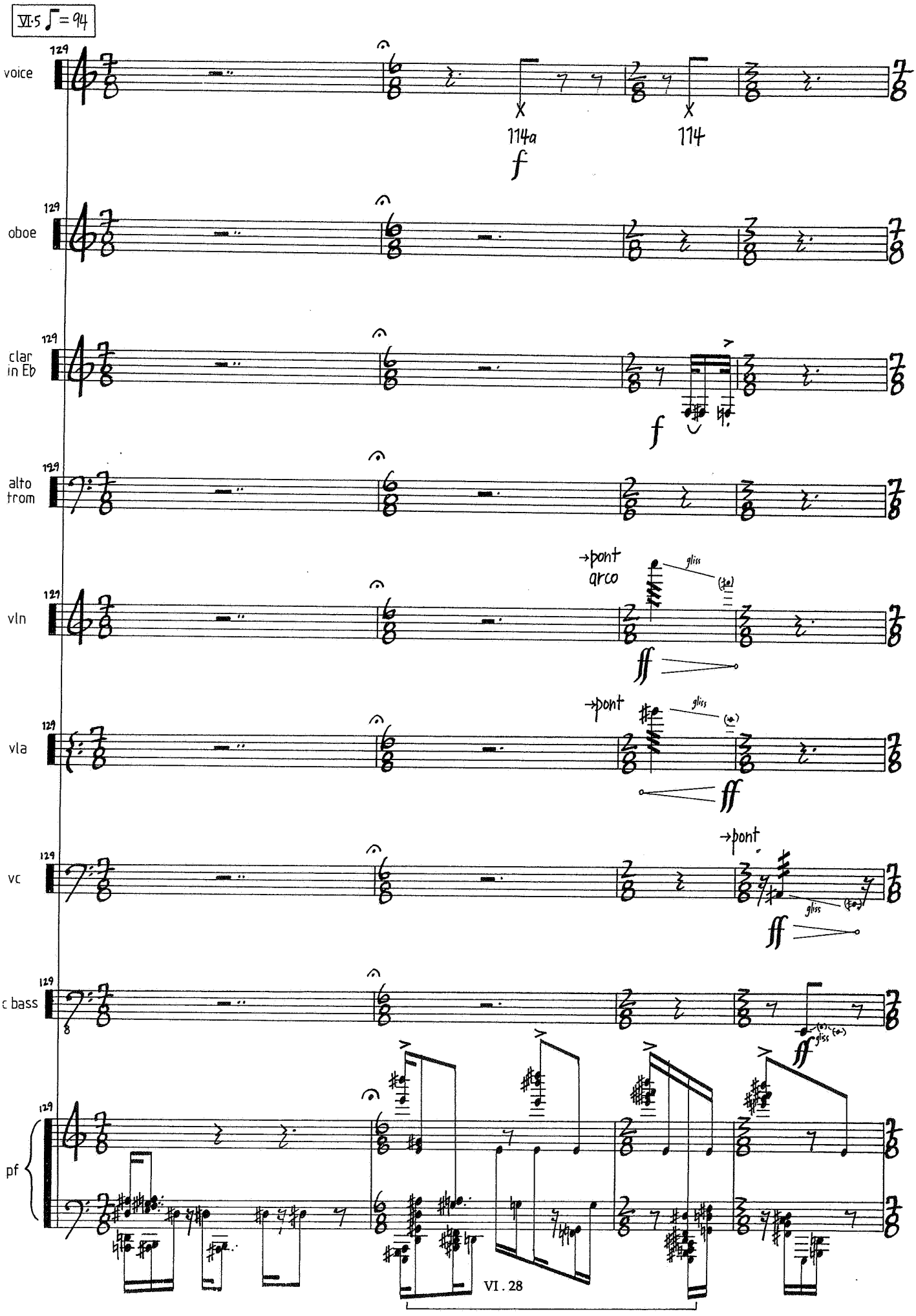

VI·4 ♩= 81
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
hor th mou-n-ti.chi. ba ta one
arco
bounce
gliss

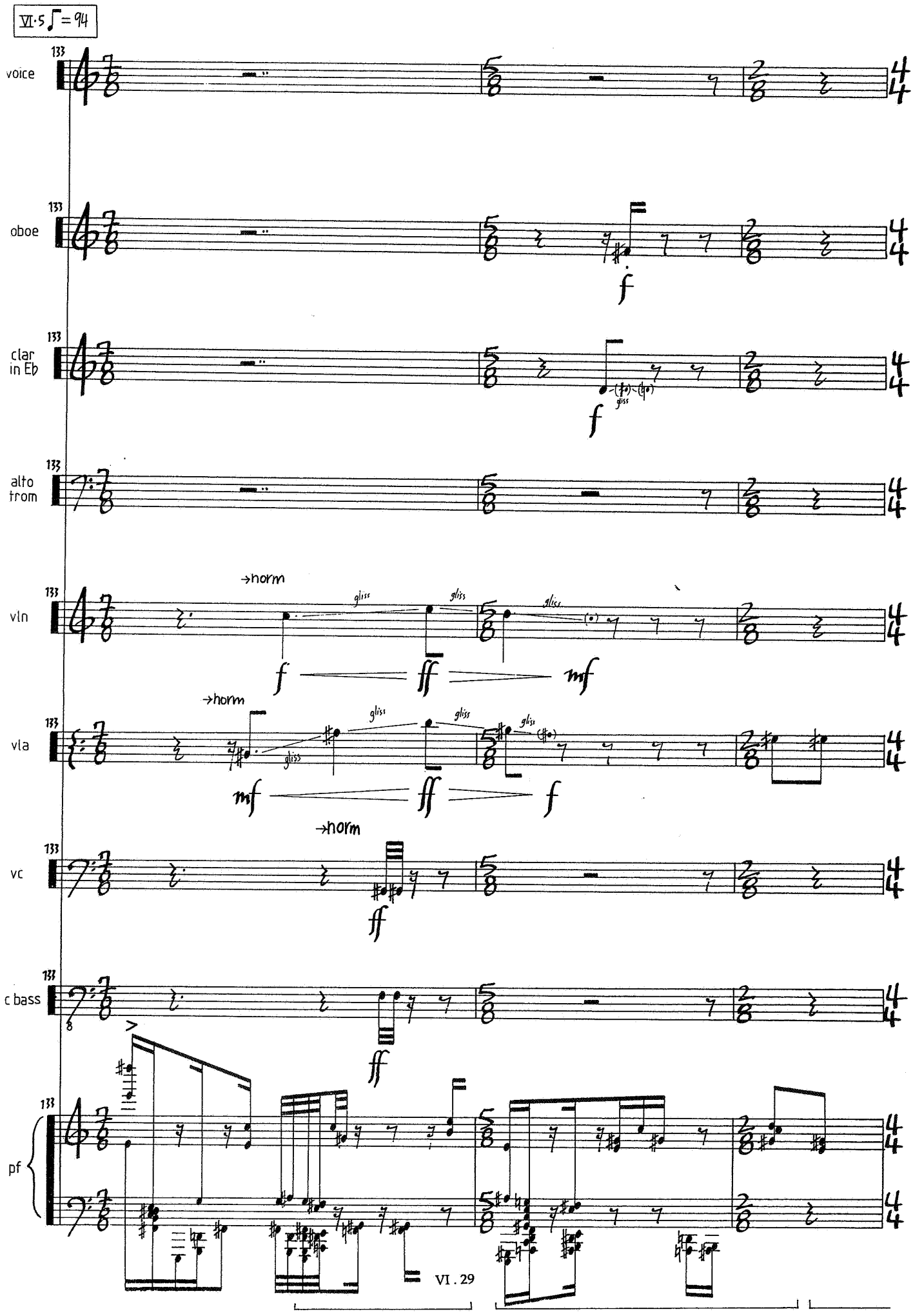

VI·4 ♩= 81
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
110
gliss
ye— he— he— h—
d.to.f. da— se—
of— Bu——— ddha.
mf mp
f mp p
pp p mp
→pont
→norm
(A-string sensed gliss)
unison double stop
pizz.
5:4
8va
→pont→norm
tr

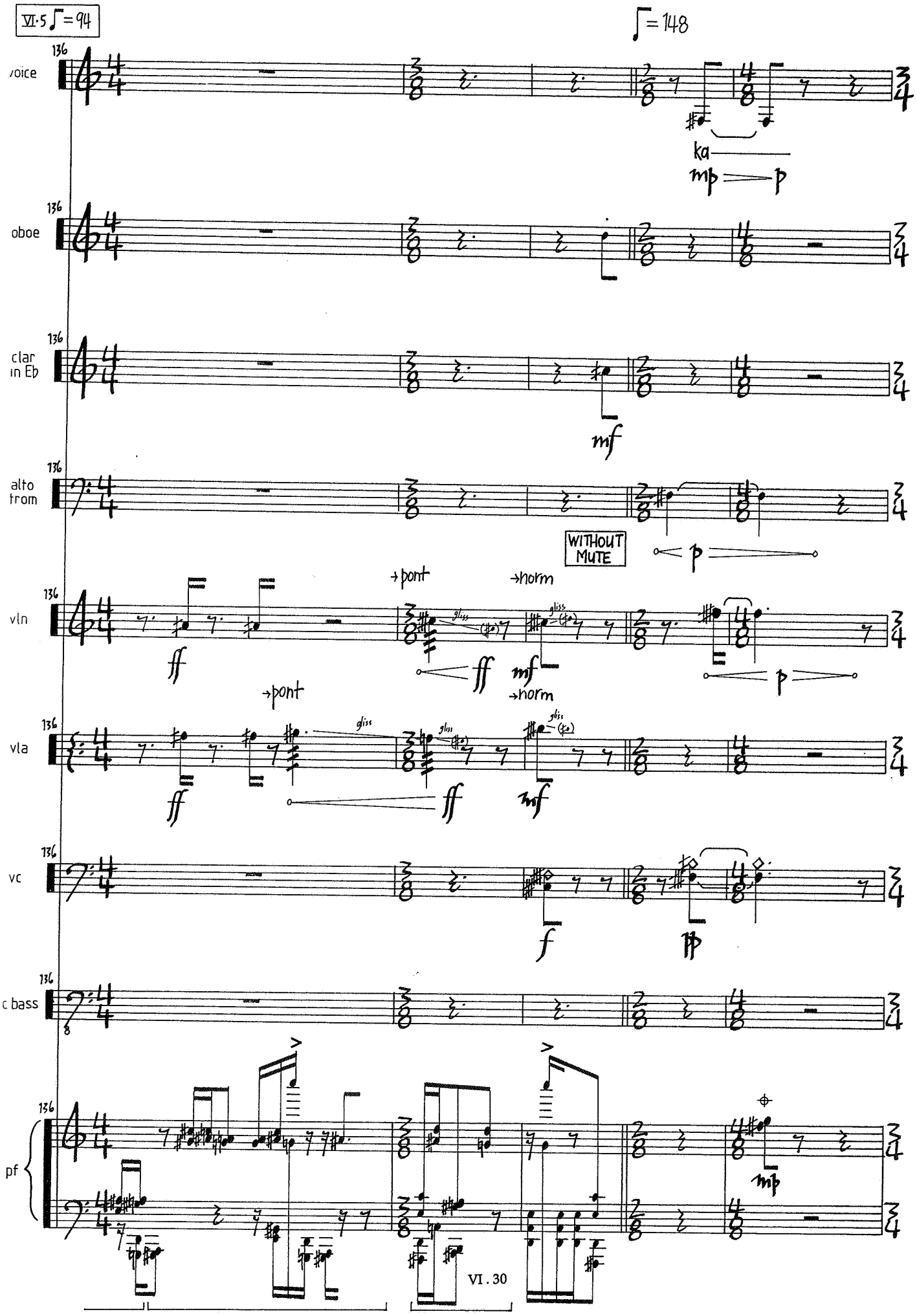

VI.4 ♩= 81
♩= 94
115
voice
float— ing— on the sea— rhe—
pp ppp pppp mp
oboe
mp
clar in Eb
mf
alto trom
vln
bounce
mf
pizz
mp
arco
mp
vla
arco
mf
pizz
mp
vc
bounce
mf
mf
c bass
pf
mp
mp

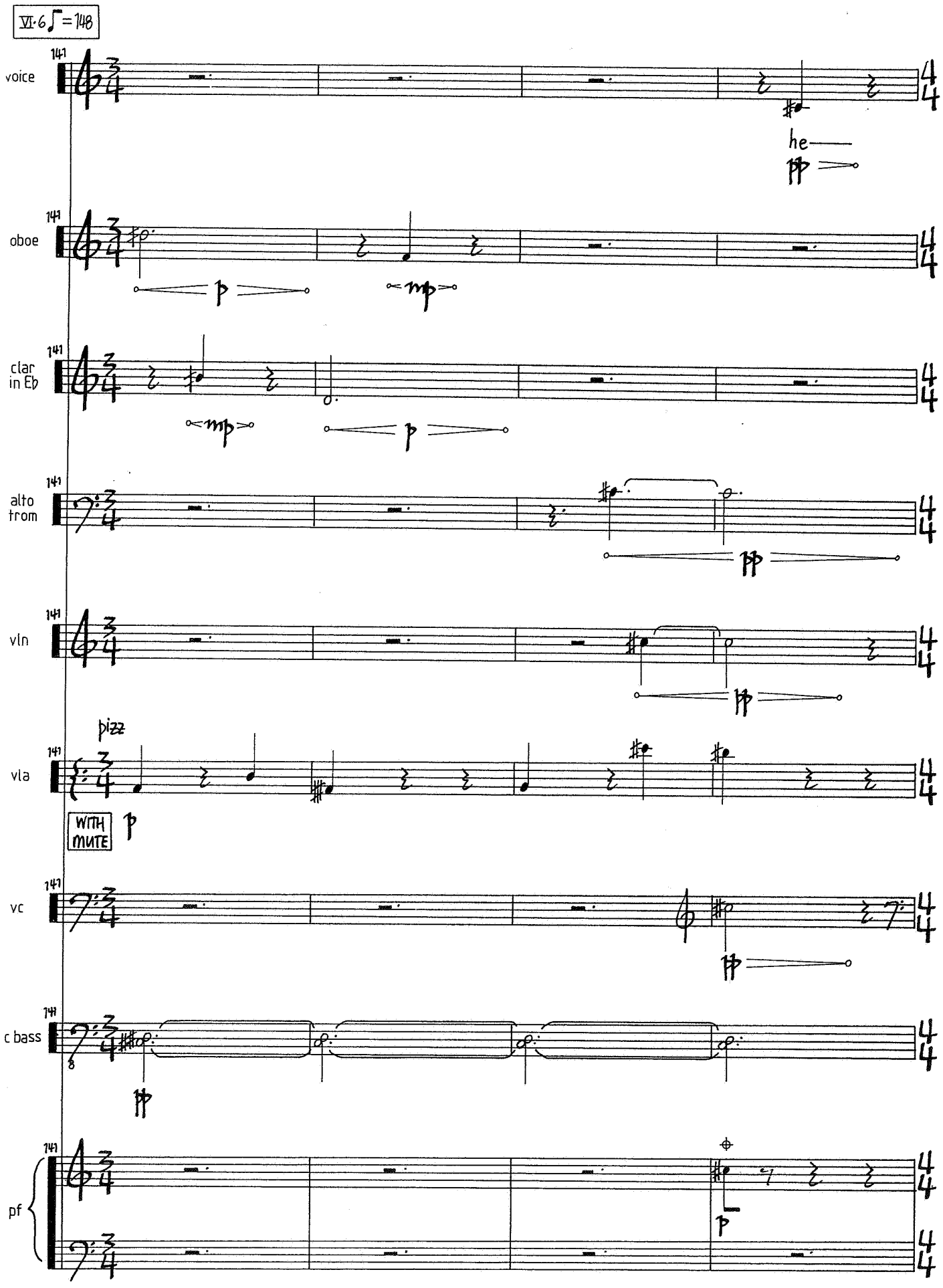

VI·5 ♩ = 94
119
voice
c.
mf
ki
ta
ti
ti
ss→ll
e-v.
ye
ss
mp
mf:p
pp
oboe
pp
p
pp
tr
clar in E♭
p
pp
alto trom
mf
ppp
gliss
p
mp
pont
molto pont
arco
pizz
vln
p
ppp
p
ppp
mp
arco
pont
molto pont
vla
p
ppp
p
ppp
mp
vc
mp
c bass
mp
pf
p
p

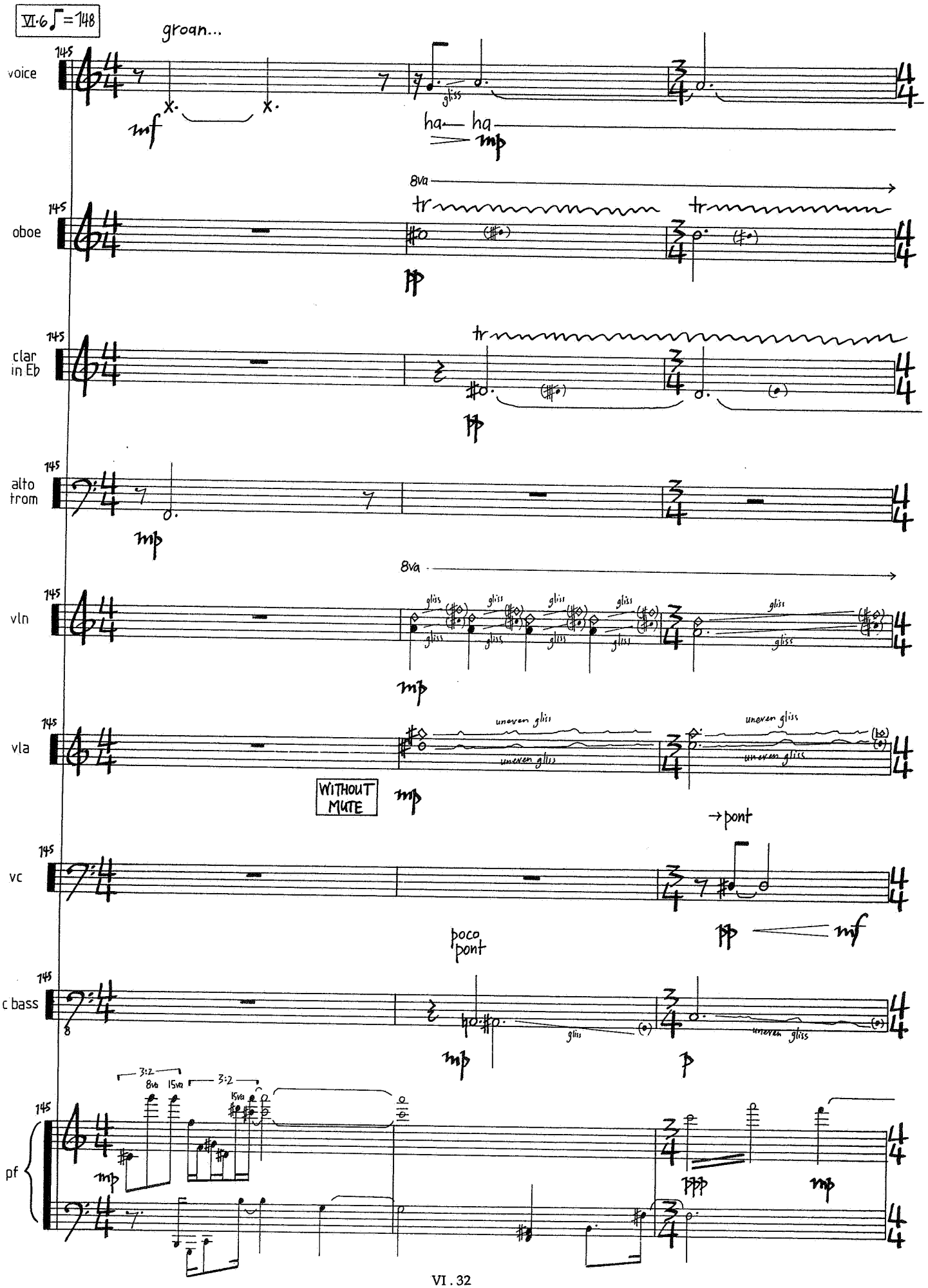

VI·5 ♩=94
voice
speak
d. too— (gasp) hi-m— 1000 s.
mf < f mfp mp mf
oboe
clar in Eb
alto trom
gliss
mp
→horn
molto pont
p
→horn
pizz
vln
gliss
p pp
mf
→horn
molto pont
vla
gliss
mp p
vc
mf
ff
c bass
mf
pf
ff
ff

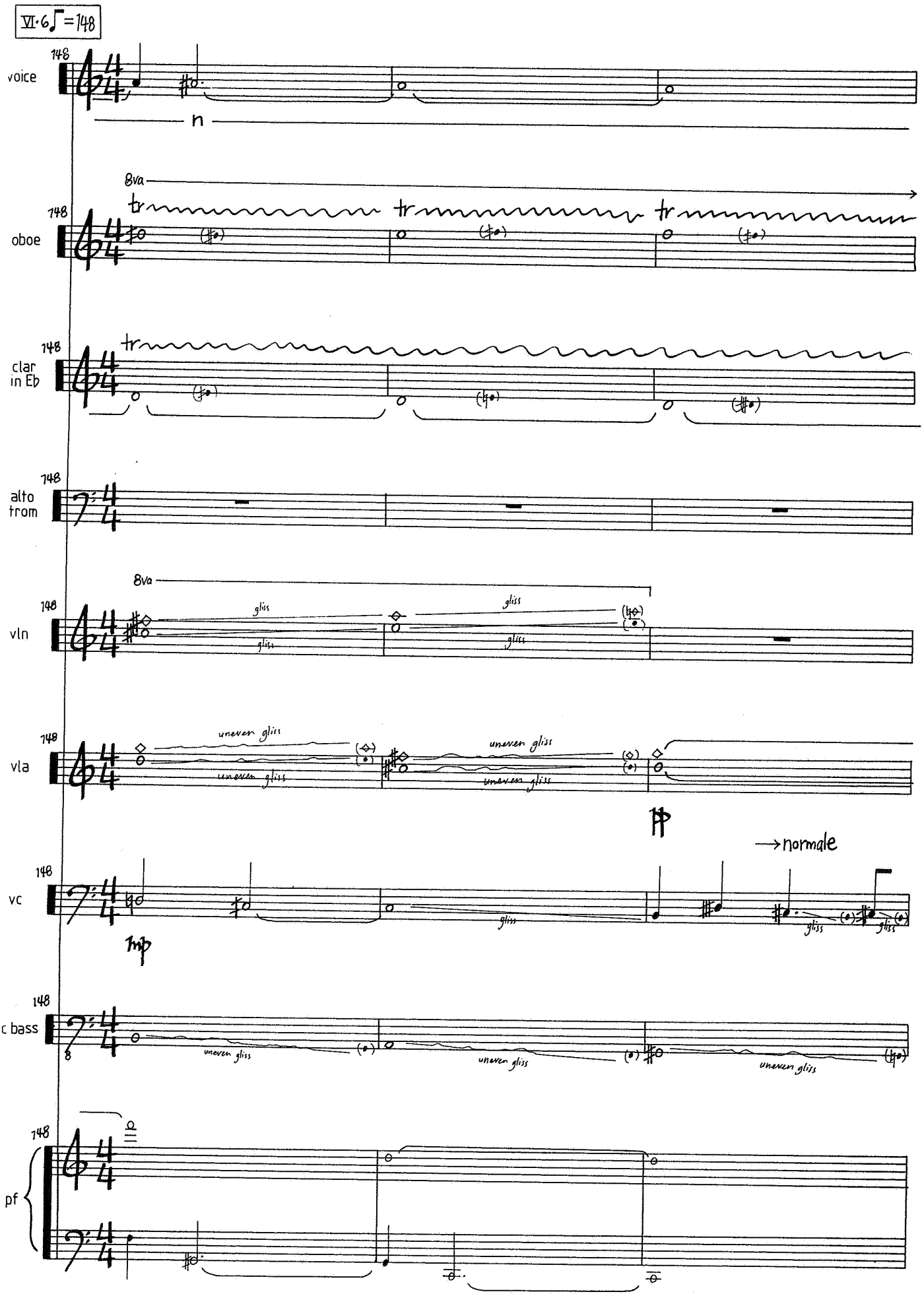

VI.5 ♩= 94
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
129
114a
114
f
ff
→pont
arco
gliss.
VI . 28

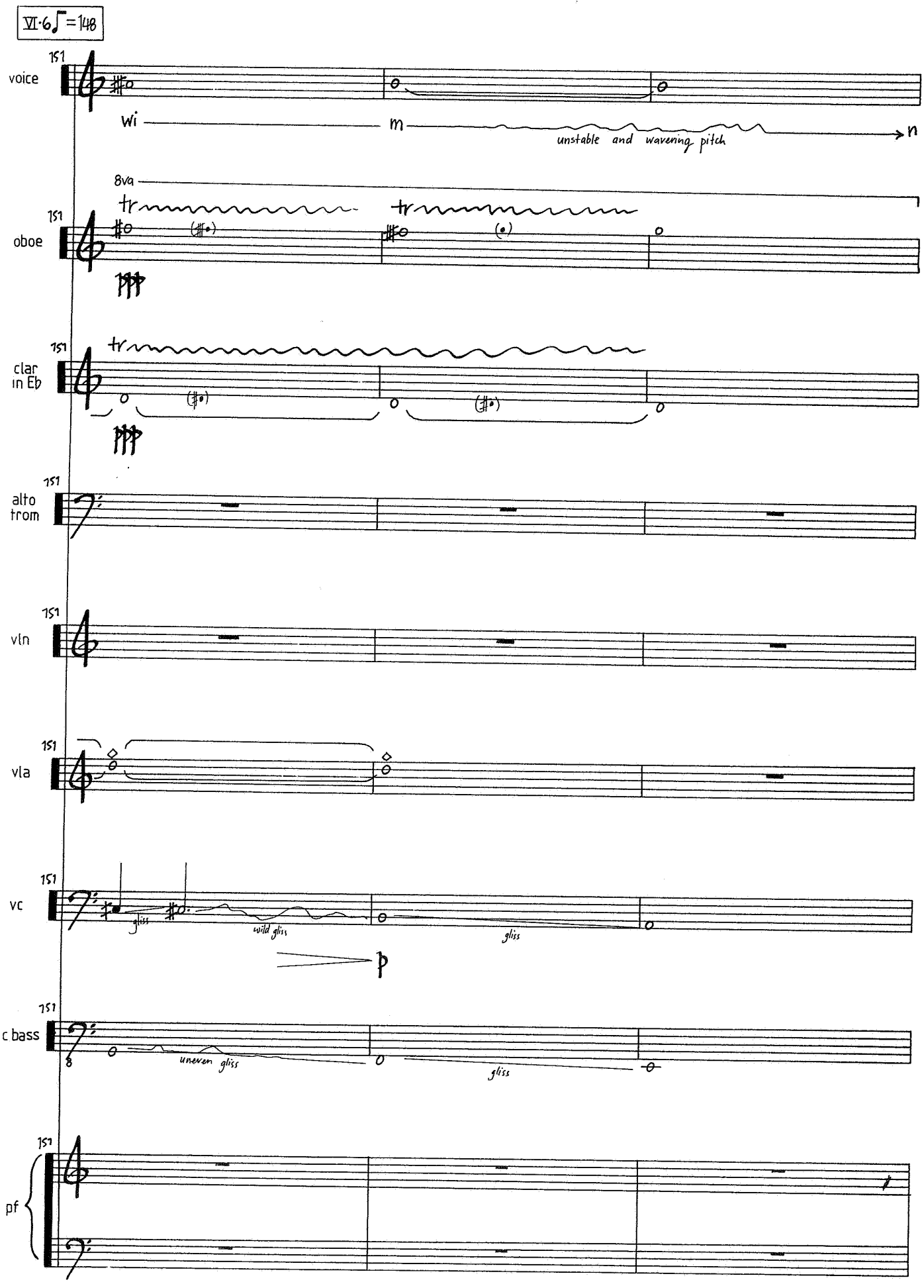

VI·5 ♩ = 94
133
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
→horn
gliss
f
ff
mf
VI . 29

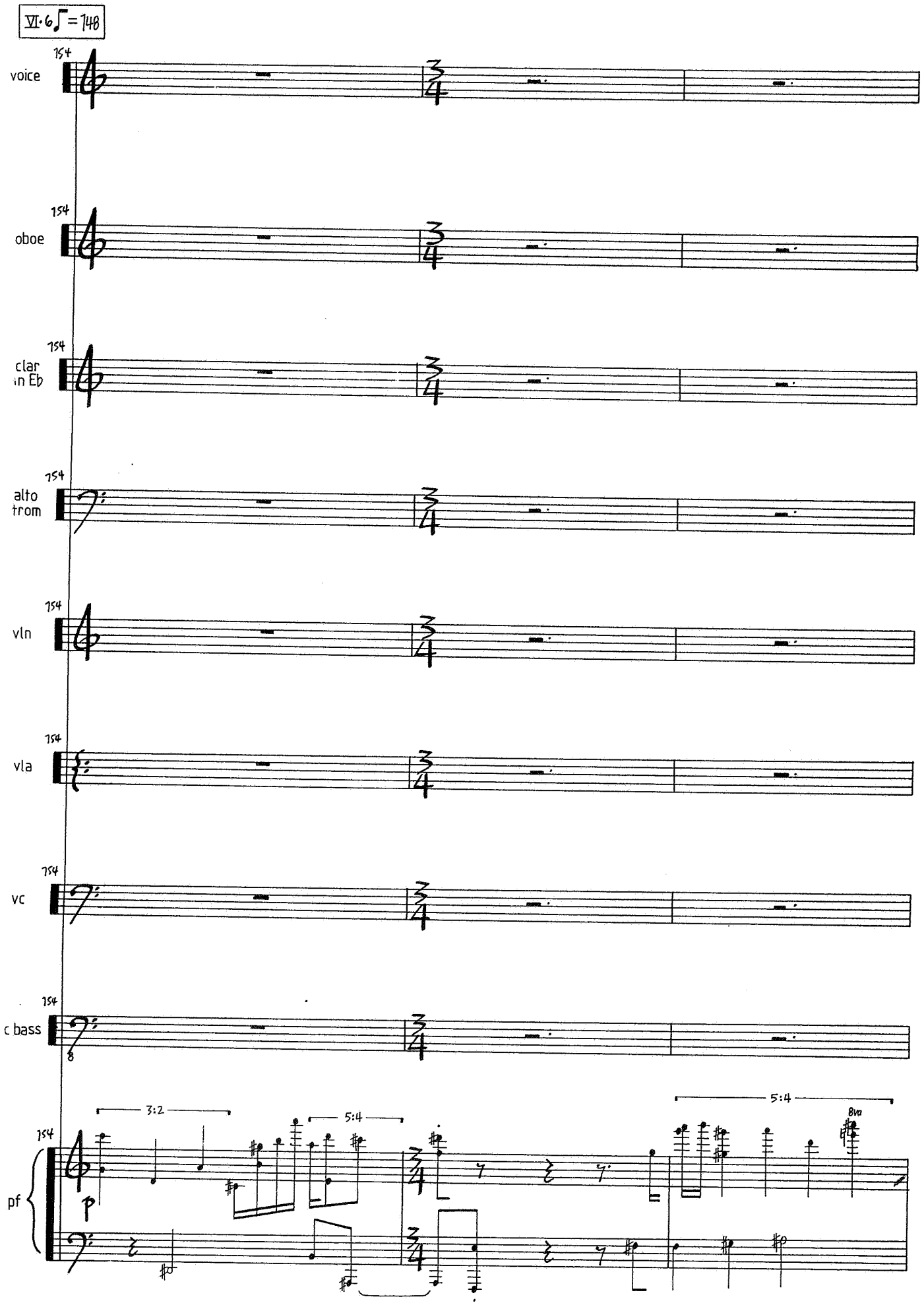

VI·5 ♪ = 94
♪ = 148
136
voice
ka
mp
p
oboe
clar in Eb
mf
alto trom
WITHOUT MUTE
p
vln
→pont
→norm
gliss
ff
mf
vla
vc
f
pp
c bass
pf
mp

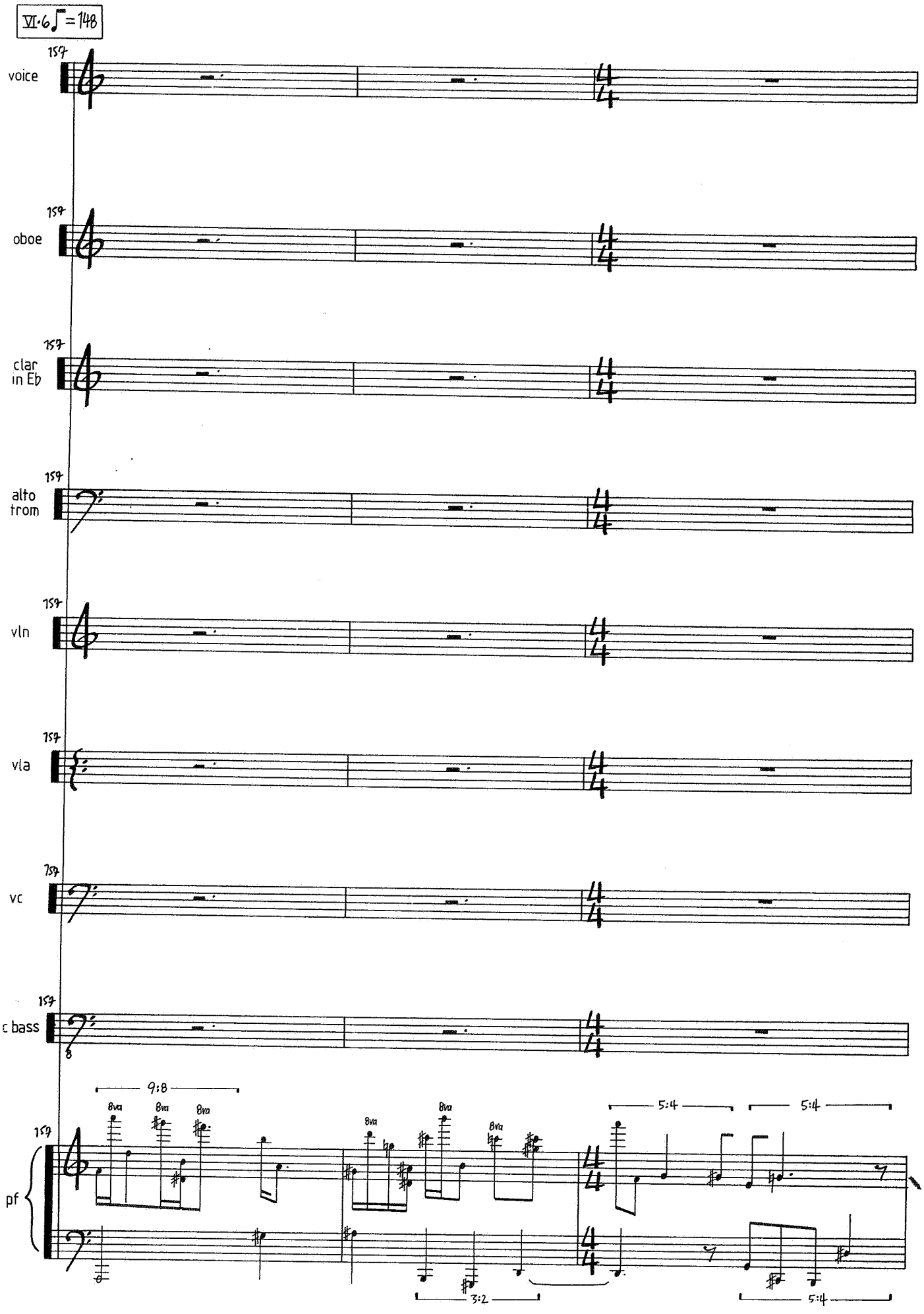

VI·6 ♩ = 148
141
voice
he
oboe
clar in Eb
alto trom
vln
pizz
vla
WITH MUTE
vc
c bass
pf

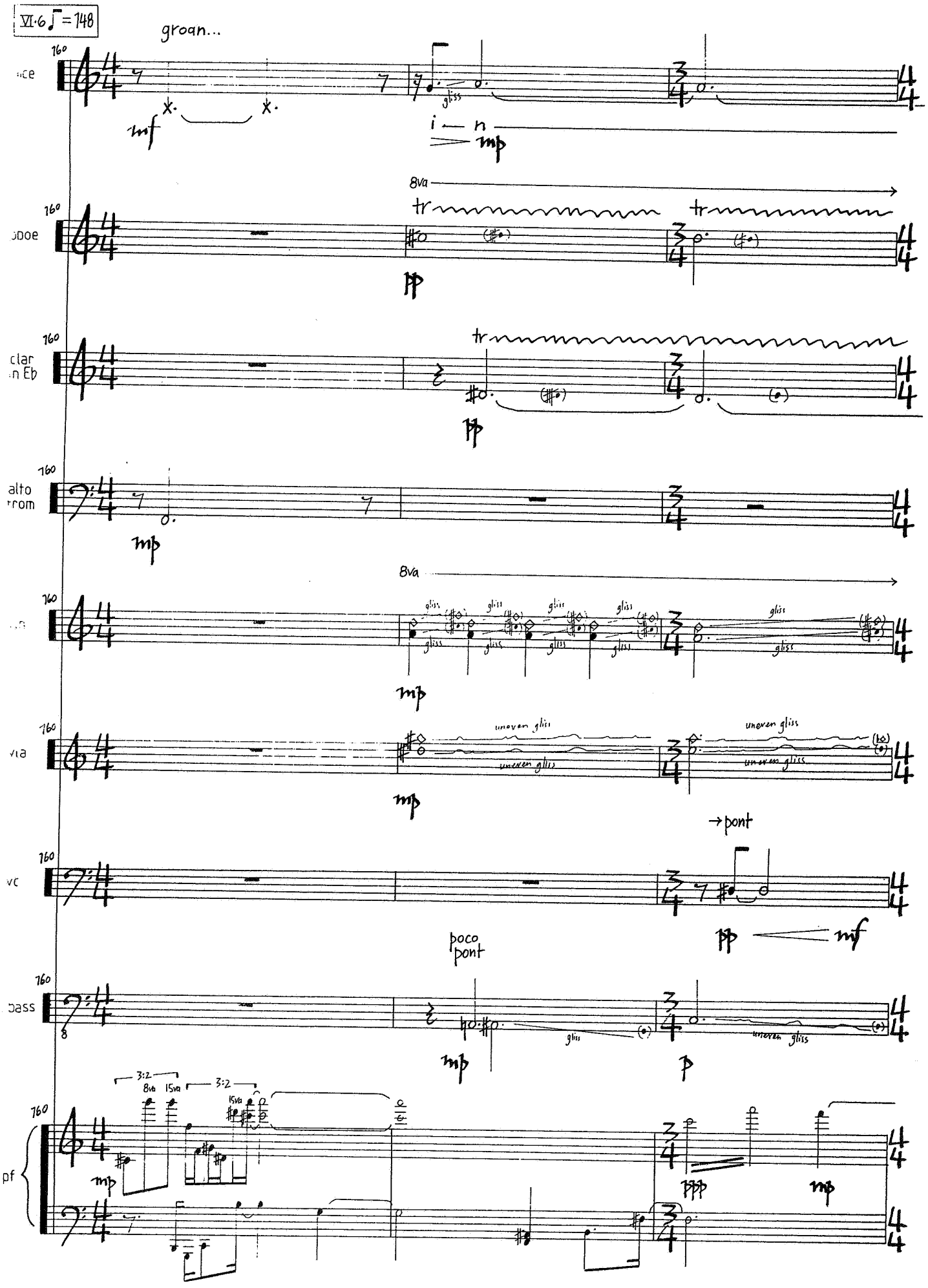

VI·6 ♩ = 148
groan...
voice
145
mf
gliss
ha — ha
mp
8va
oboe
tr
pp
clar in Eb
alto trom
vln
gliss
vla
uneven gliss
WITHOUT MUTE
→ pont
vc
poco pont
c bass
p
3:2
8va
15va
pf
ppp

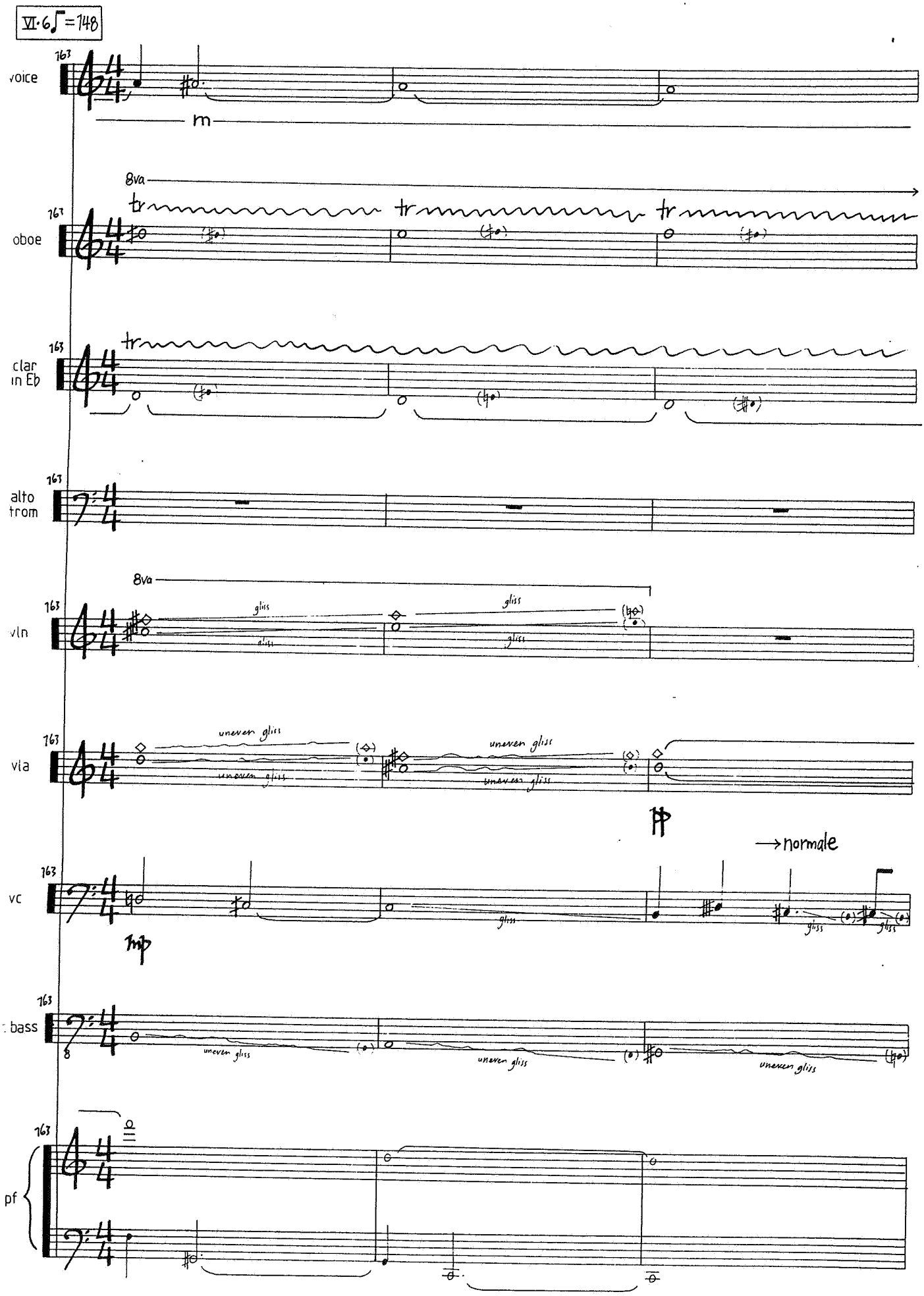

VI·6 ♩=148
148
voice
n
8va
tr
148
oboe
148
clar
in Eb
148
alto
trom
8va
148
vln
gliss
gliss
gliss
gliss
148
vla
uneven gliss
uneven gliss
uneven gliss
uneven gliss
→normale
148
vc
gliss
gliss
gliss
148
c bass
uneven gliss
uneven gliss
uneven gliss
148
pf

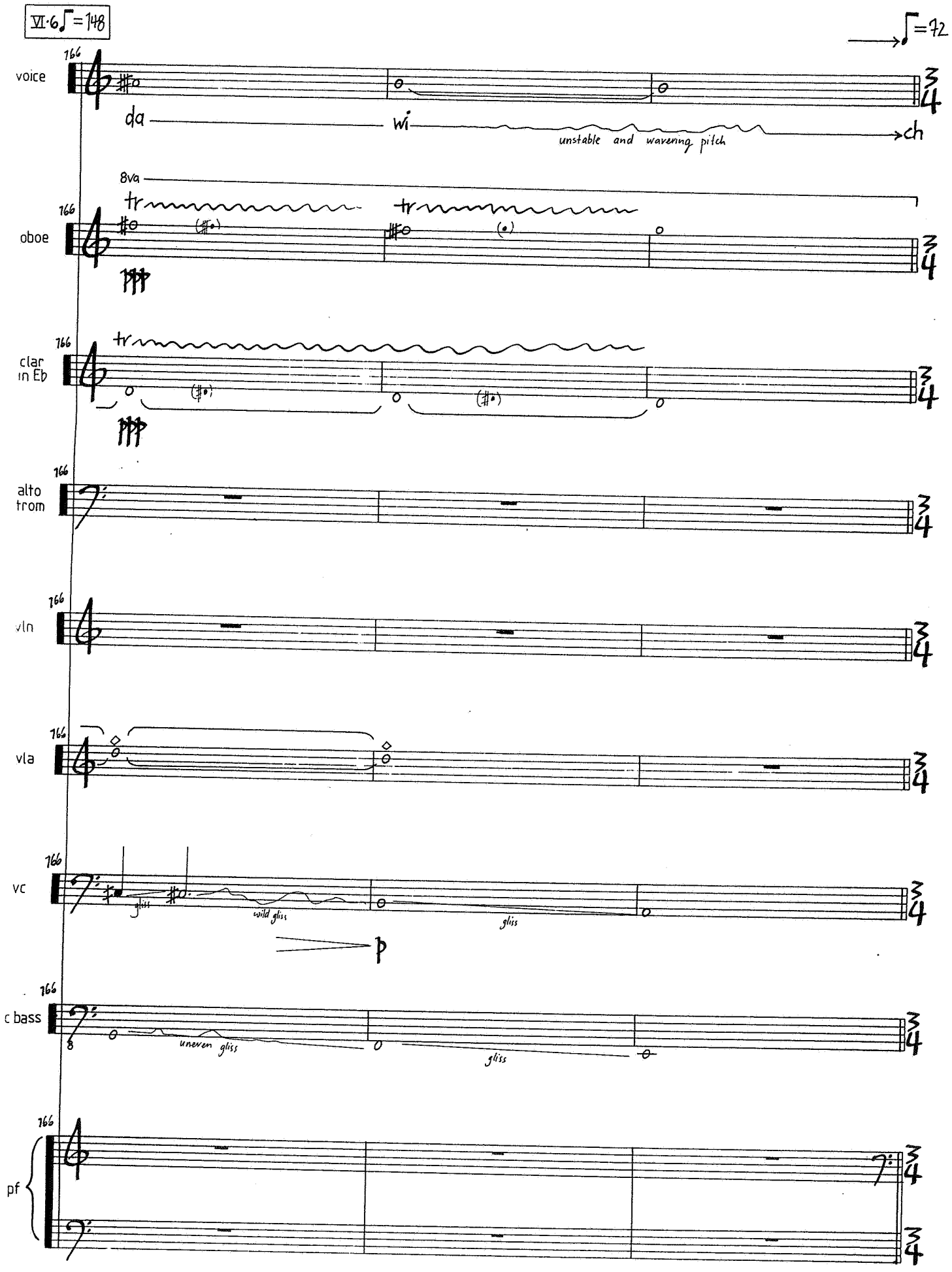

VI·6 ♩=148
151
voice
wi
m
unstable and wavering pitch
n
8va
oboe
tr
clar in Eb
alto trom
vln
vla
vc
gliss
wild gliss
gliss
p
c bass
uneven gliss
gliss
pf

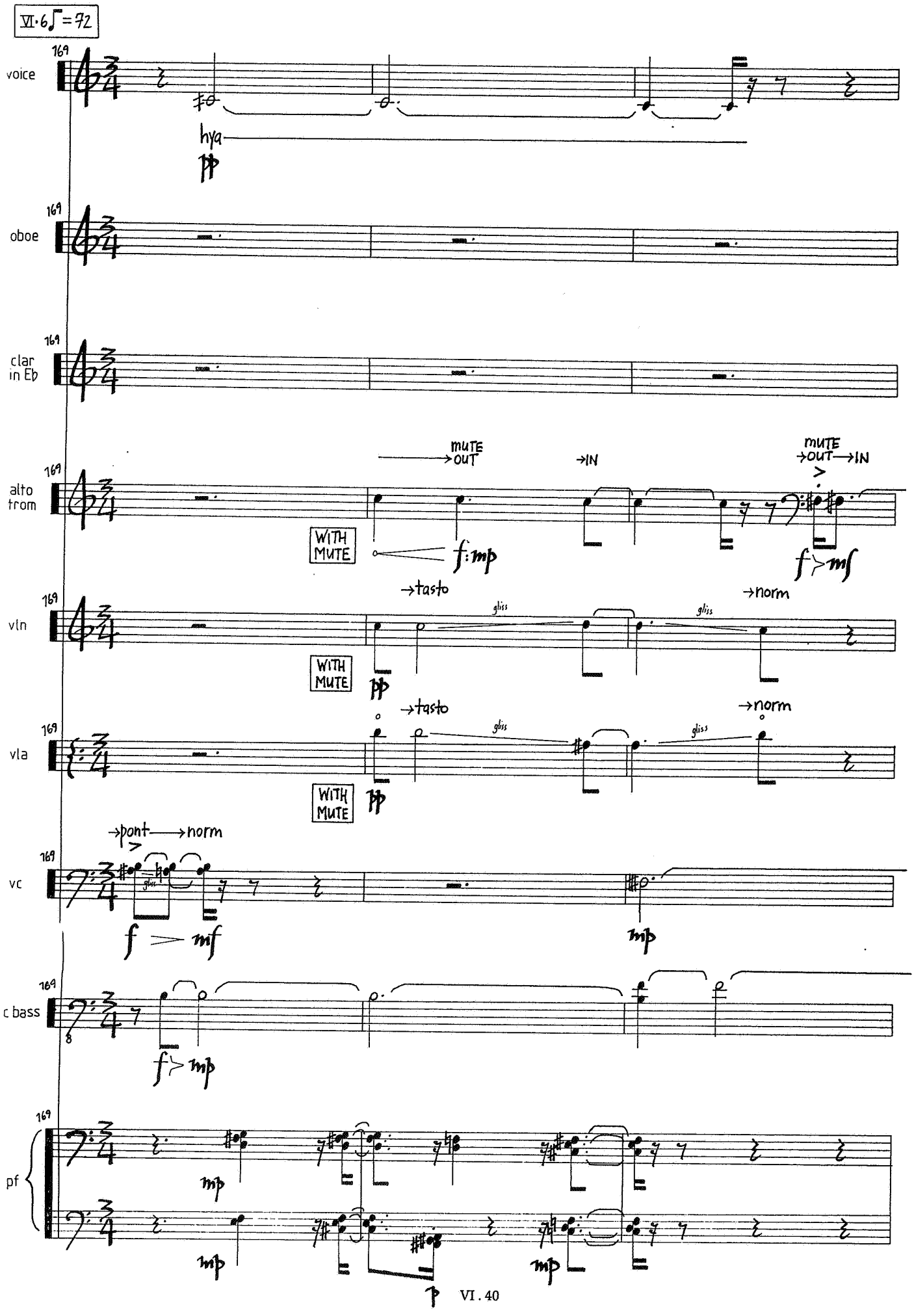

VI·6 ♩=148
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
154
3:2
5:4
5:4
8va

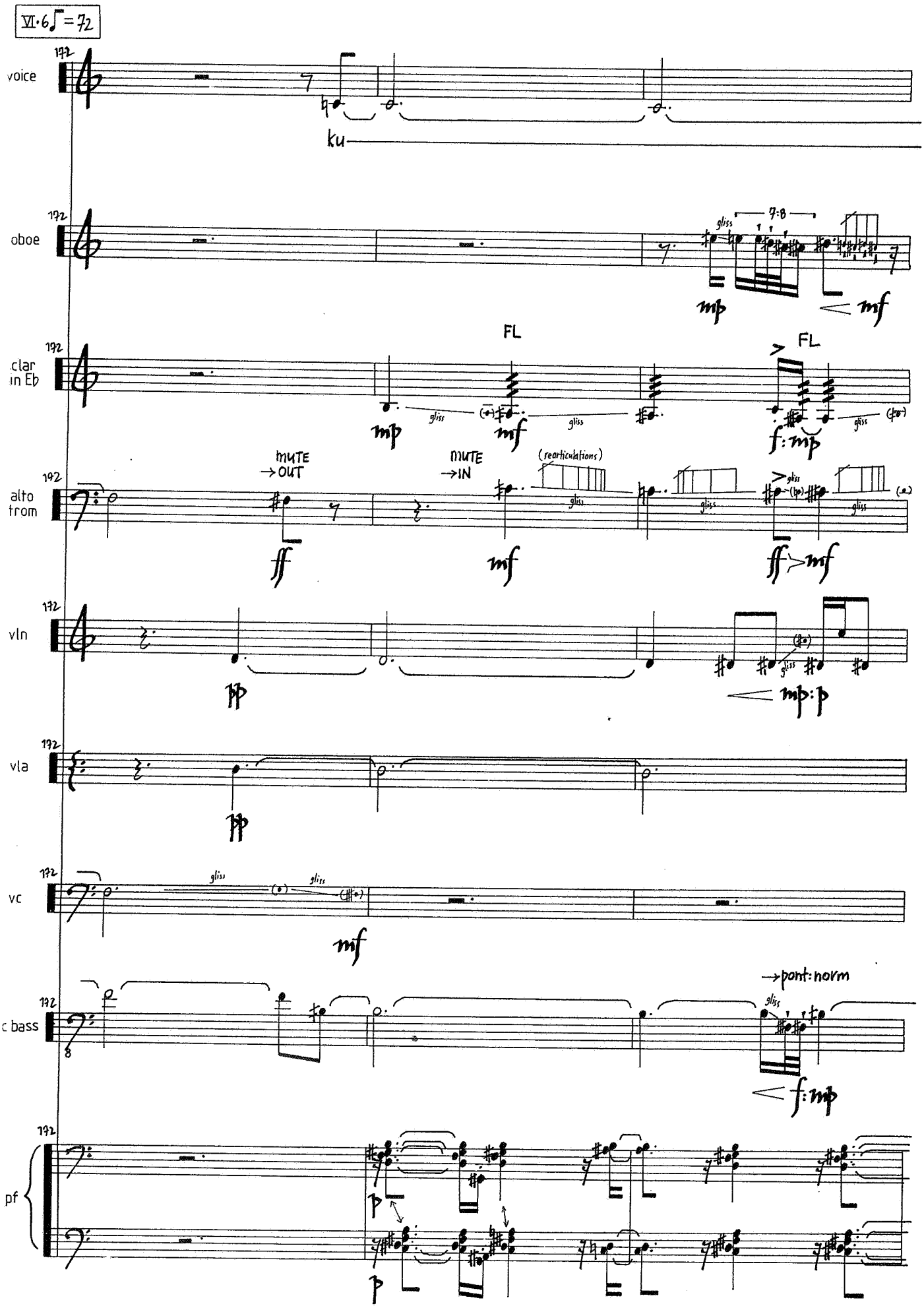

VI·6 ♩=148
157
voice
159
oboe
157
clar
in Eb
159
alto
trom
159
vln
159
vla
159
vc
157
c bass
157
pf
9:8
8va
8va
8va
8va
8va
8va
5:4
5:4
3:2
5:4

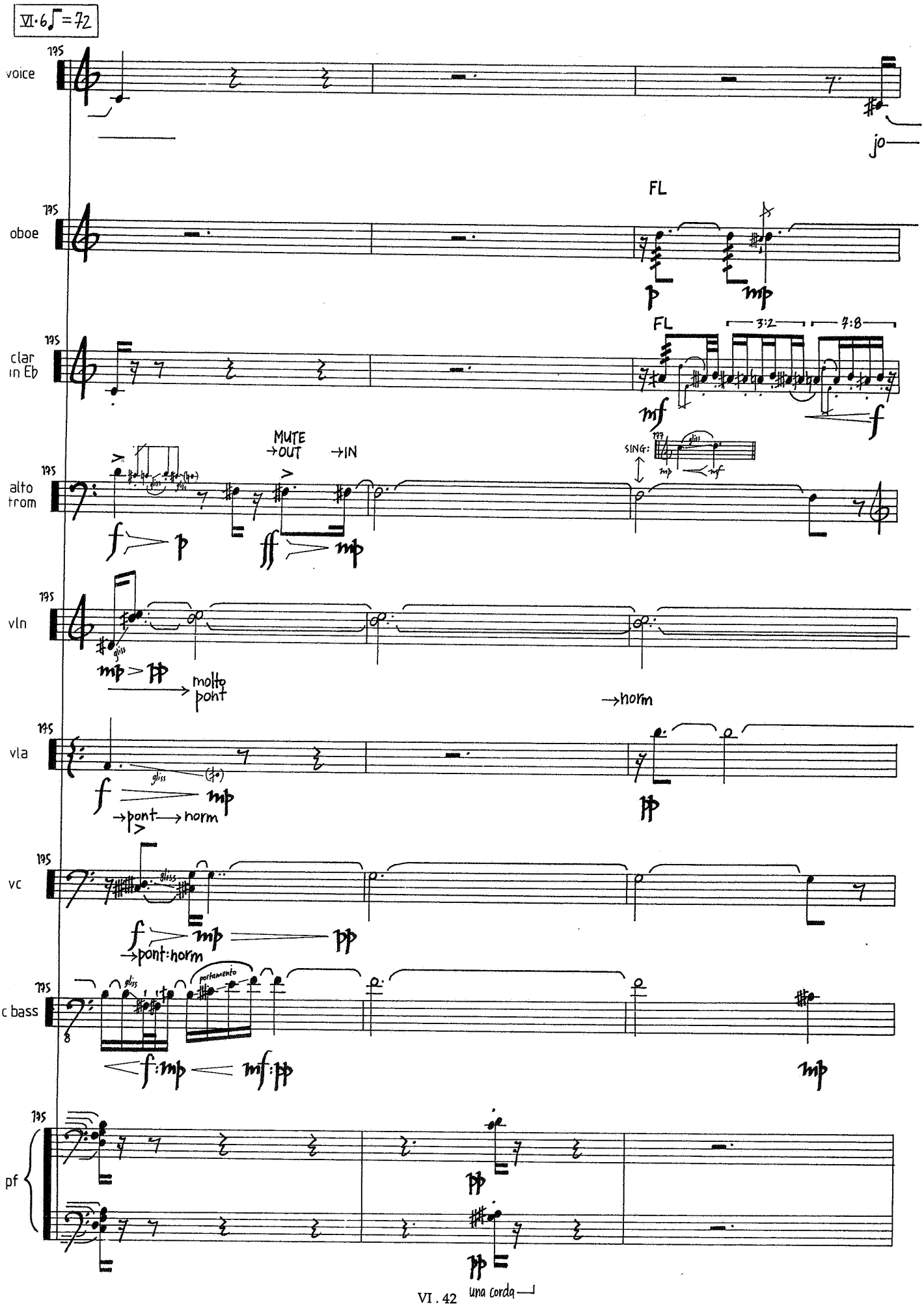

VI·6 ♩ = 148
groan...
160
mf
gliss
i — n
mp
8va
tr
pp
clar
in Eb
alto
trom
gliss
uneven gliss
→pont
poco
pont
bass
p
3:2
8va
15va
pf
ppp

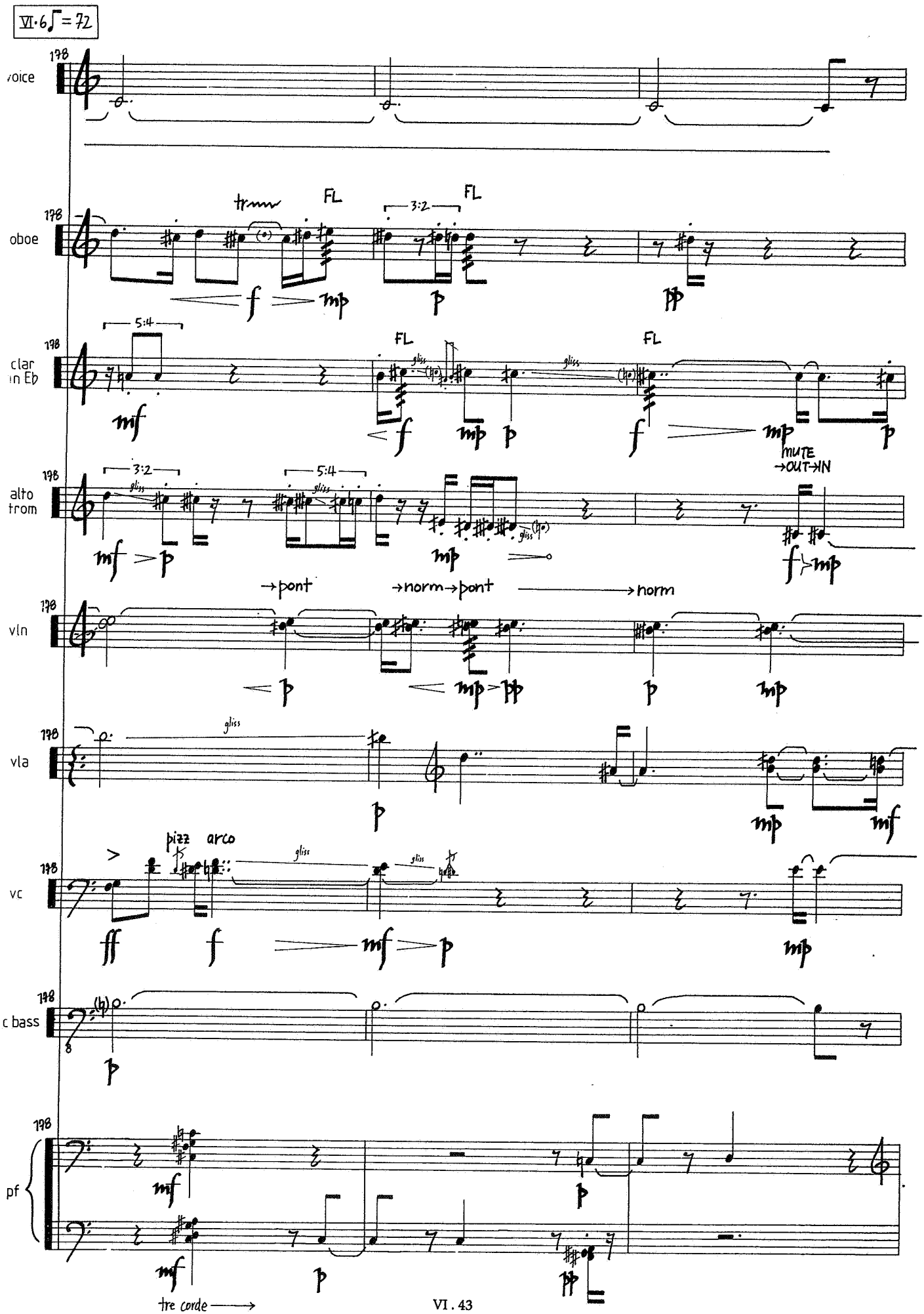

VI·6 ♩=148
voice
763
m
8va
tr
oboe
clar in Eb
alto trom
vln
gliss
via
uneven gliss
pp
→normale
vc
mp
bass
pf

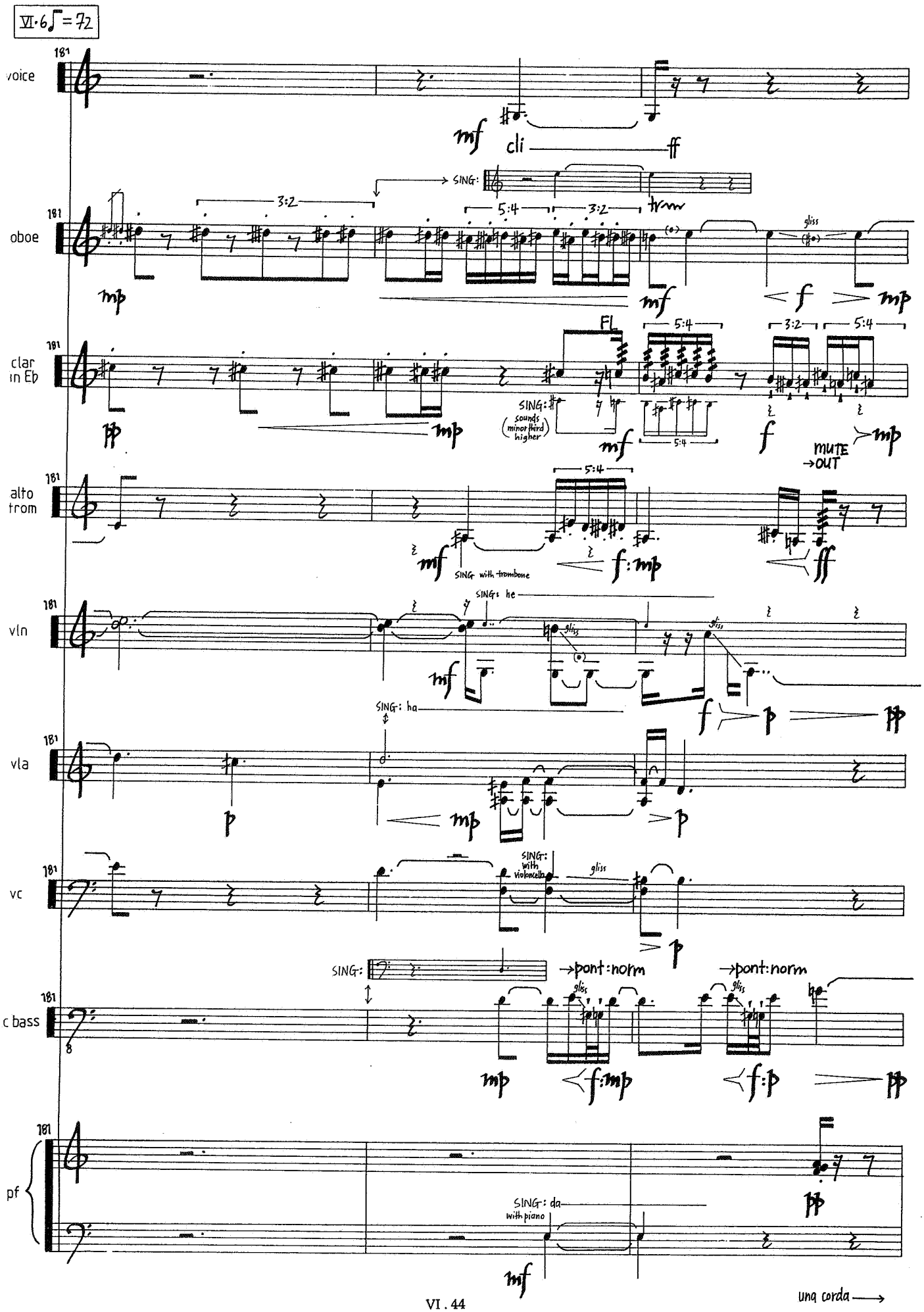

VI·6 ♩=148
♩=72
voice
da
wi
unstable and wavering pitch
ch
8va
oboe
clar in Eb
alto trom
vln
vla
vc
gliss
wild gliss
gliss
p
c bass
uneven gliss
gliss
pf

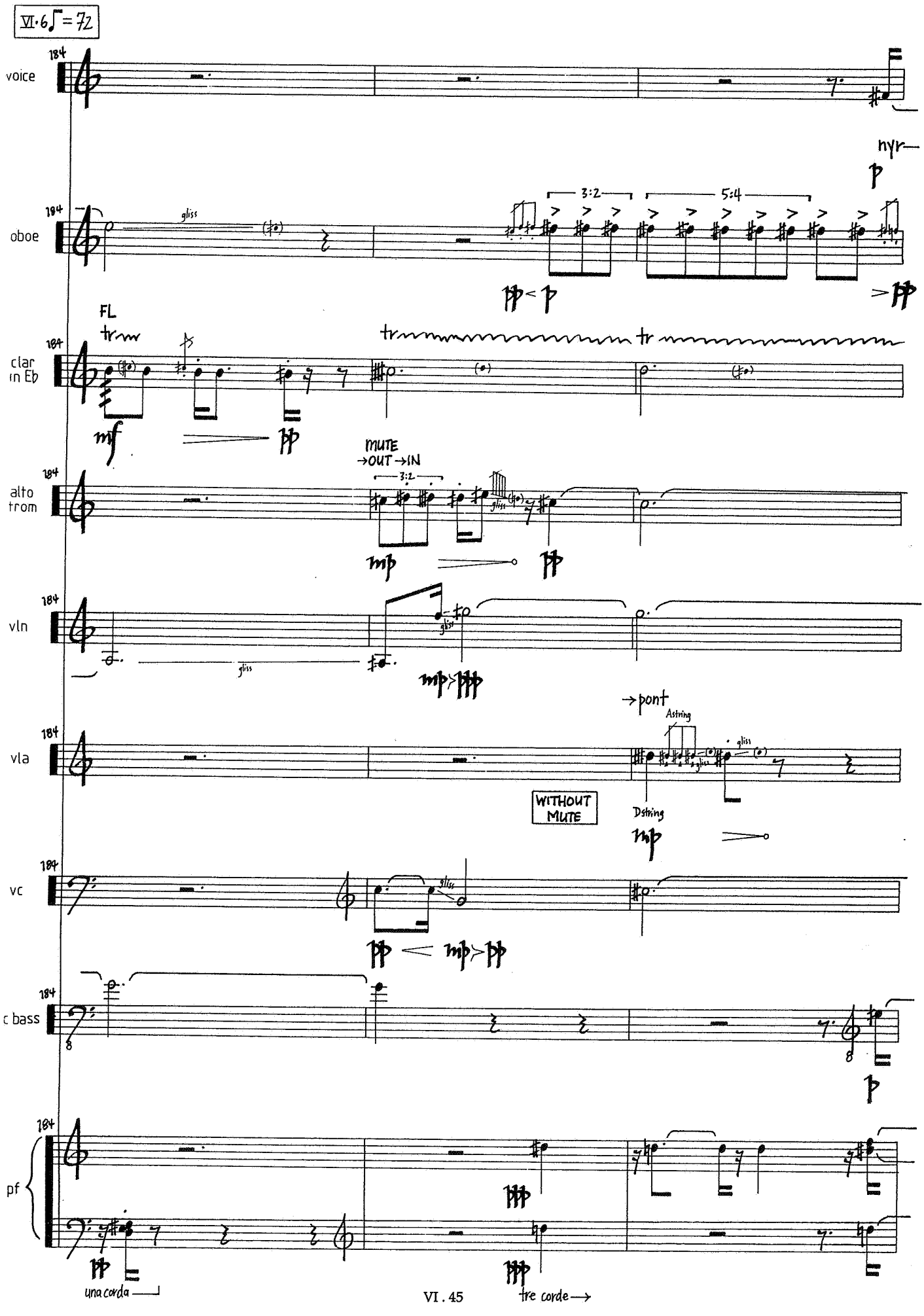

VI. 6 ♩ = 72
voice
oboe
clar in Eb
alto from
vln
vla
vc
c bass
pf
hya
MUTE →OUT
→IN
MUTE →OUT→IN
WITH MUTE
→tasto
→norm
gliss
→pont
→norm
glis

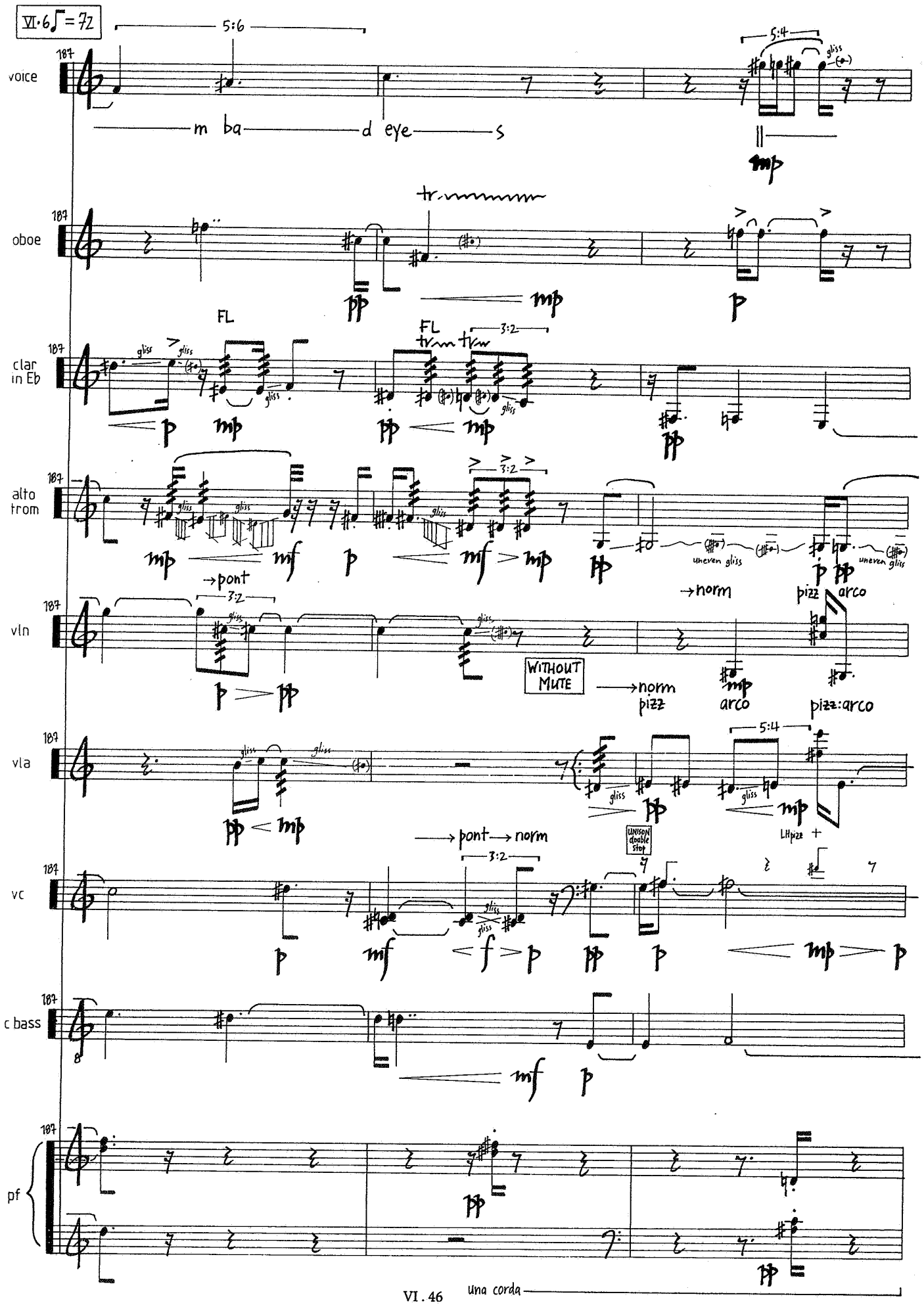

VI·6 ♩=72
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
ku
FL
FL
MUTE →OUT
MUTE →IN
(rearticulations)
gliss
7:8
→pont: norm

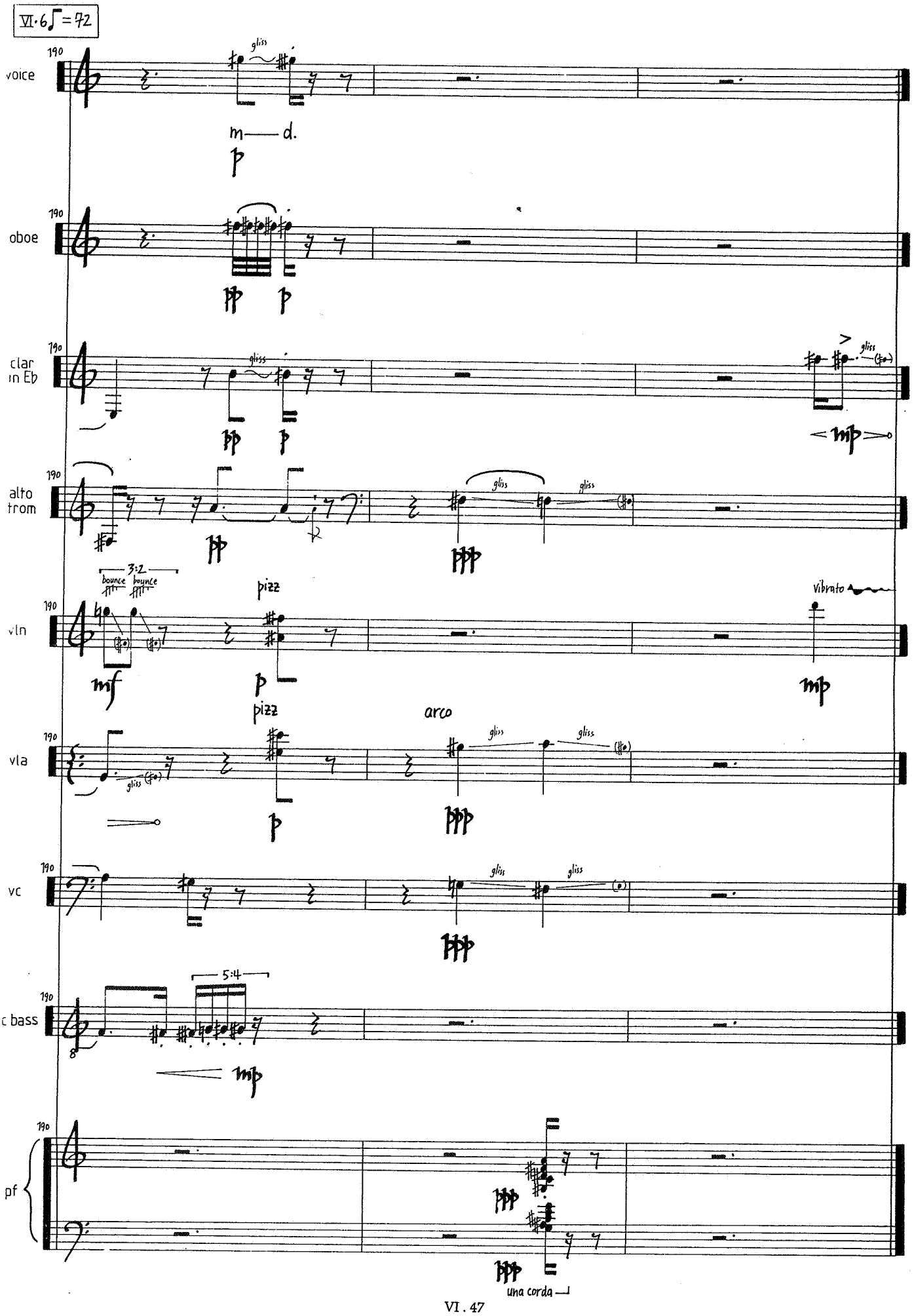

VI·6 ♩=72
voice
jo
oboe
FL
clar in Eb
FL
3:2
7:8
alto trom
MUTE →OUT
→IN
SING:
vln
molto pont
→norm
vla
→pont
→norm
vc
→pont:norm
c bass
portamento
pf
una corda


VI. 6 ♩ = 72
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
198
FL
3:2
5:4
gliss
MUTE →OUT →IN
→pont
→norm→pont
→norm
pizz
arco
tre corde


VI·6 ♪ = 72
181
voice
mf
cli
ff
SING:
oboe
3:2
5:4
3:2
gliss
mp
mf
f
mp
clar in Eb
FL
5:4
3:2
5:4
pp
mp
SING: (sounds minor third higher)
mf
5:4
f
mp
MUTE →OUT
alto trom
5:4
mf
SING with trombone
f:mp
ff
vln
SING: he
gliss
mf
f
p
pp
vla
SING: ha
p
mp
p
vc
SING: with violoncello
gliss
p
c bass
SING:
→pont:norm
→pont:norm
gliss
mp
f:mp
f:p
pp
pf
SING: da
with piano
mf
pp
una corda


VI. 6 ♩ = 72
voice
184
nyr
oboe
gliss
3:2
5:4
FL
clar in Eb
mf
MUTE →OUT →IN
alto trom
mp
vln
→pont
Astring
Dstring
WITHOUT MUTE
vla
vc
c bass
pf
una corda
tre corde →


VI·6 ♩ = 72
5:6
5:4
187
voice
m ba d eye s
gliss
mp
oboe
tr
pp
mp
p
FL
clar in Eb
3:2
alto trom
mf
uneven gliss
→pont
→norm
pizz
arco
vln
WITHOUT MUTE
pizz:arco
vla
LHpizz
→pont→norm
UNISON doable stop
vc
c bass
pf
una corda


VI·6 ♩=72
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
190
gliss
m—d.
3:2
bounce bounce
pizz
arco
Vibrato
5:4
una corda

thousands of bundled straw VII

for soprano, bass recorder, oboe, clarinet in Bb, trumpet in C, tenor trombone,
violin, viola, violoncello, contrabass, percussion & pianoforte

Composed for the LIBRA ENSEMBLE, Melbourne

for first performance on October 18, 2005,
with the first performance of the full song cycle,
at the Iwaki Auditorium, ABC Southbank Centre, Melbourne,
as part of the Melbourne International Arts Festival,
made possible with the support of Arts Victoria and ABC Classic FM.

My sincere thanks to the Libra Ensemble for waiting nearly ten years for this work,
especially Deborah Kayser, Geoffrey Morris, Mark Knoop & Carl Rosman.
Thanks also to Rosemary Joy for her constant support and Margaret Cameron for her hospitality.
And special thanks to Cynthia Troup for always being there.

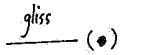
duration: approximately eleven minutes

thousands of bundled straw

notes

grace notes to be performed as fast as possible anticipating the following beat

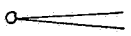
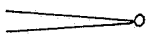
glissandi should be even and continuous throughout



glissando approximately to but not beyond the pitch in parentheses

glissando to exactly the pitch of the grace note

quarter tones


dal niente  *al niente*

breath with very brief fermata

voice

the text explores fragments from works by George Perec , Italo Calvino, a Japanese myth of Yoichi the fisherman, and others - it therefore fluctuates between English , Italian and Japanese, and should be pronounced as such at the performer's discretion

numbers to be spoken in English or the vernacular

the wide tessitura presumes changes in colour and not a uniform quality of production

thousands of bundled straw VII

Notes

Some sections of movement seven employ a time-space notation, with a duration in seconds indicated for each bar or line. Events should occur within the indicated duration relative to their position in the bar. While this notation has an inherent freedom, every effort should be made to keep precisely to the durations, and to synchronise events within the ensemble wherever possible.

Wind

Flz. flutter tongue

Bass recorder sounds one octave higher
Clarinet in Bb sounds a major second lower

Brass

Trumpet in C with Harmon (or buzz) mute throughout
Tenor trombone with normal mute as indicated

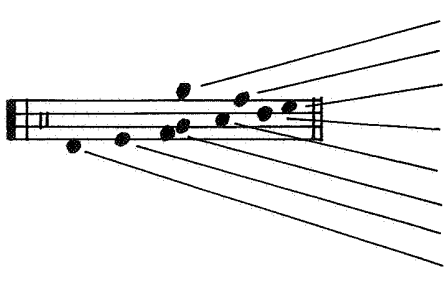
Strings

Sempre senza vibrato

⟶ **pont**	*sul ponticello*: bow on or near the bridge; whistling tone allowing harmonics to sound
⟶ **molto pont**	molto *sul ponticello*: bow almost on the bridge; very distorted tone
⟶ **norm**	normal: return to bowing in the normal position

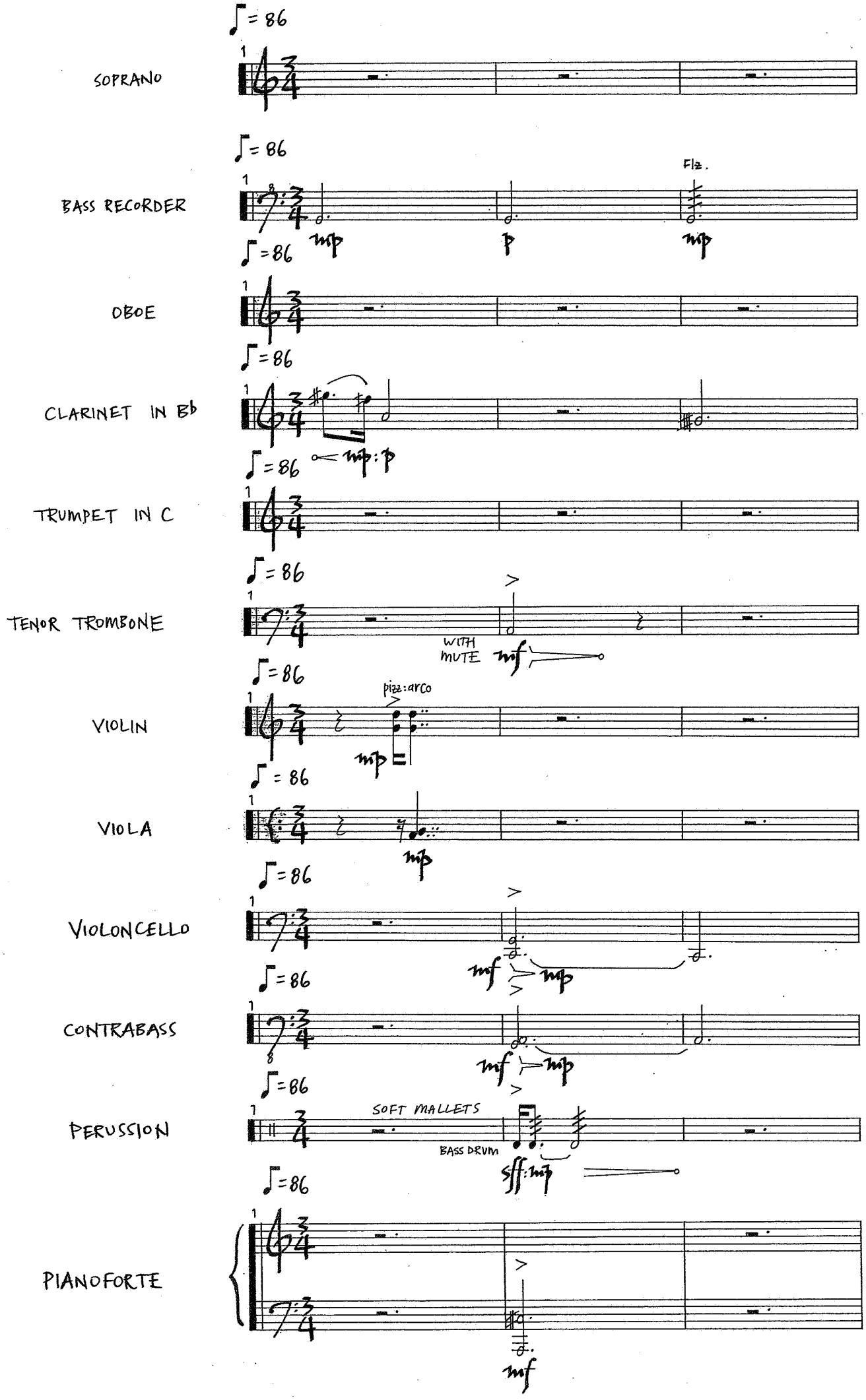
contrabass sounds one octave lower

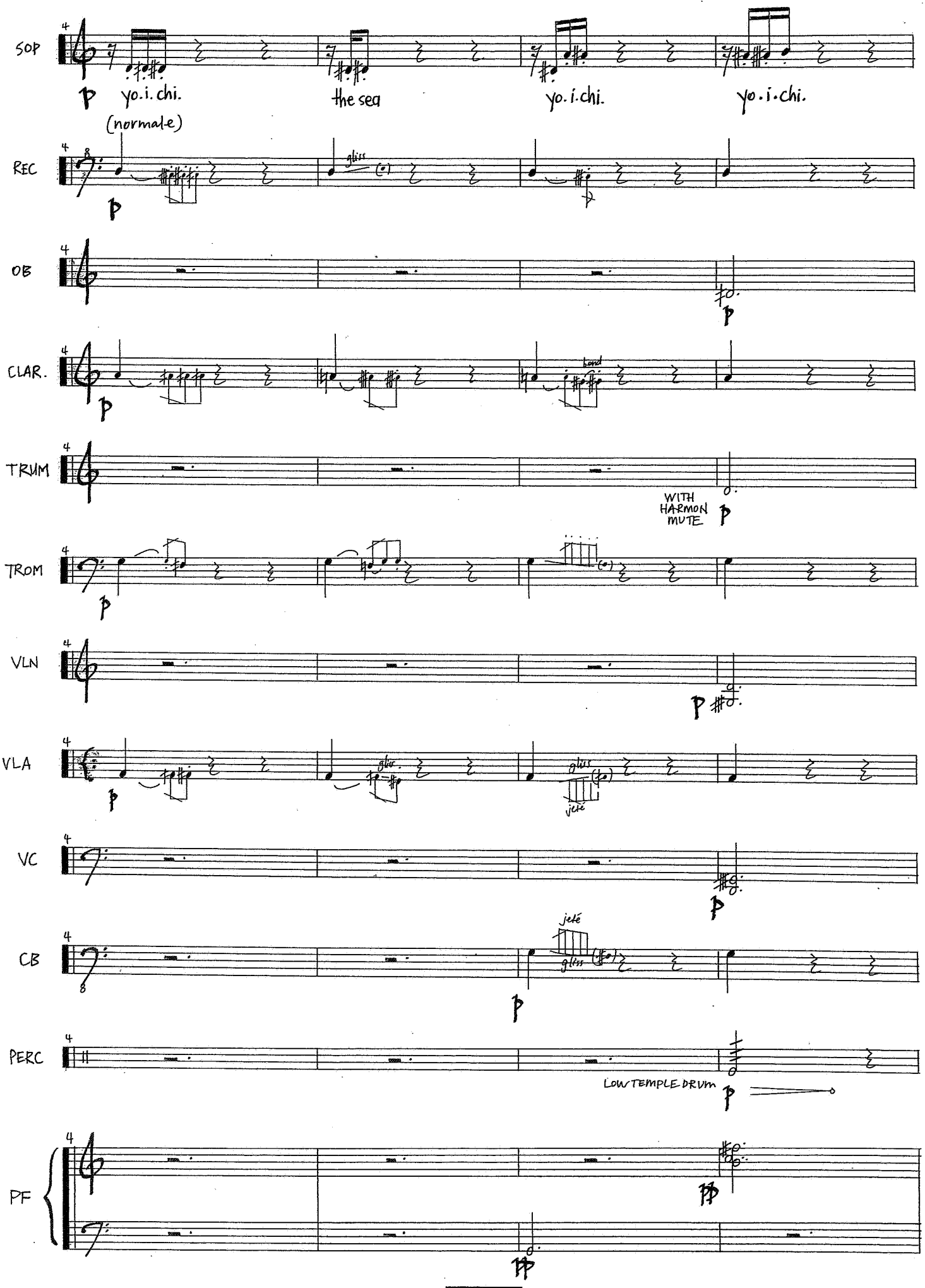
Percussion

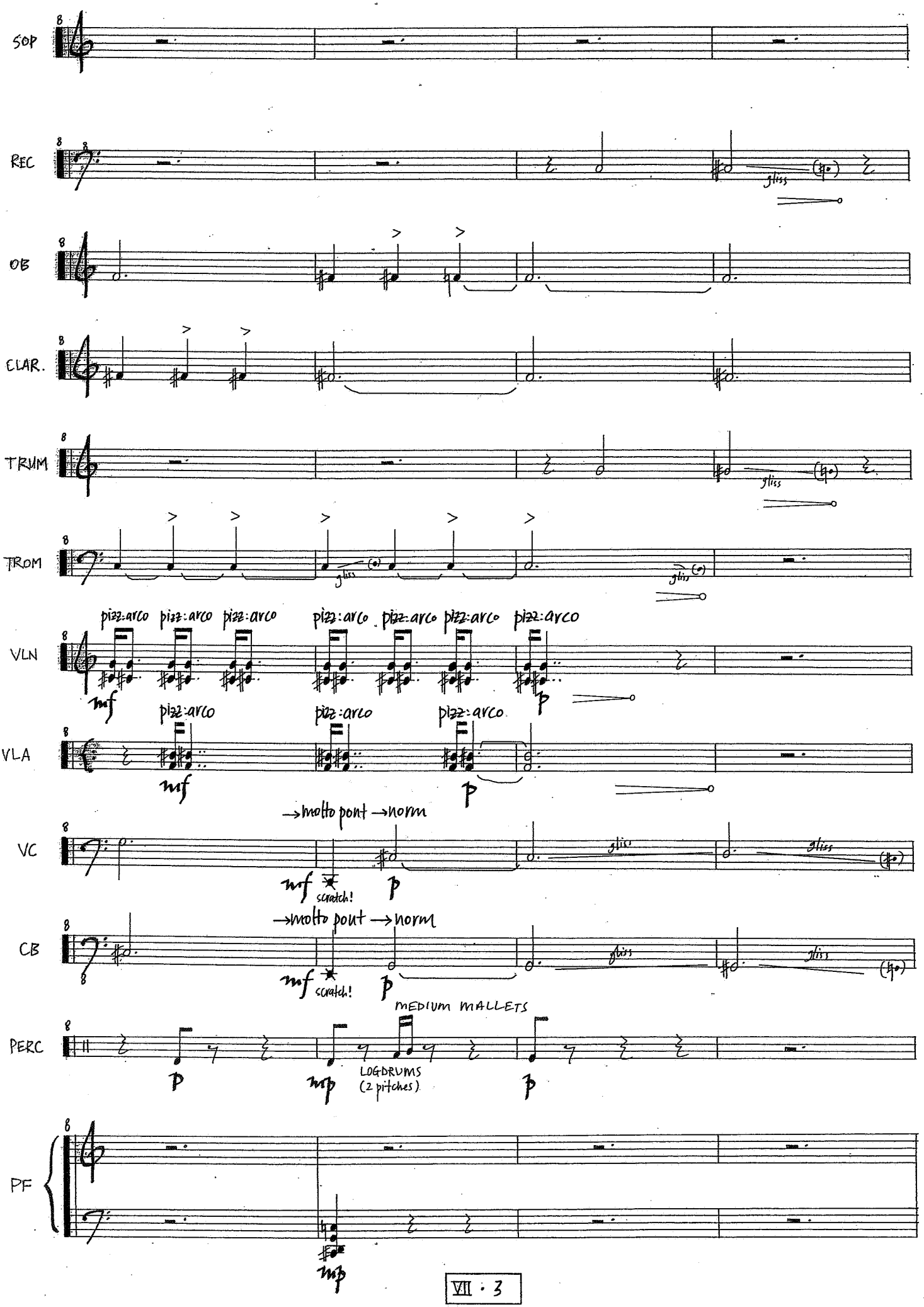

High pitched Japanese temple bell, suspended
Maracas
Castanet, mounted
Sandpaper: a block of wood covered in sandpaper, rubbed against a second sheet of sandpaper
Woodblock, medium pitch
Logdrums, two pitches
Low pitched floor tom or Japanese temple drum
Bass drum

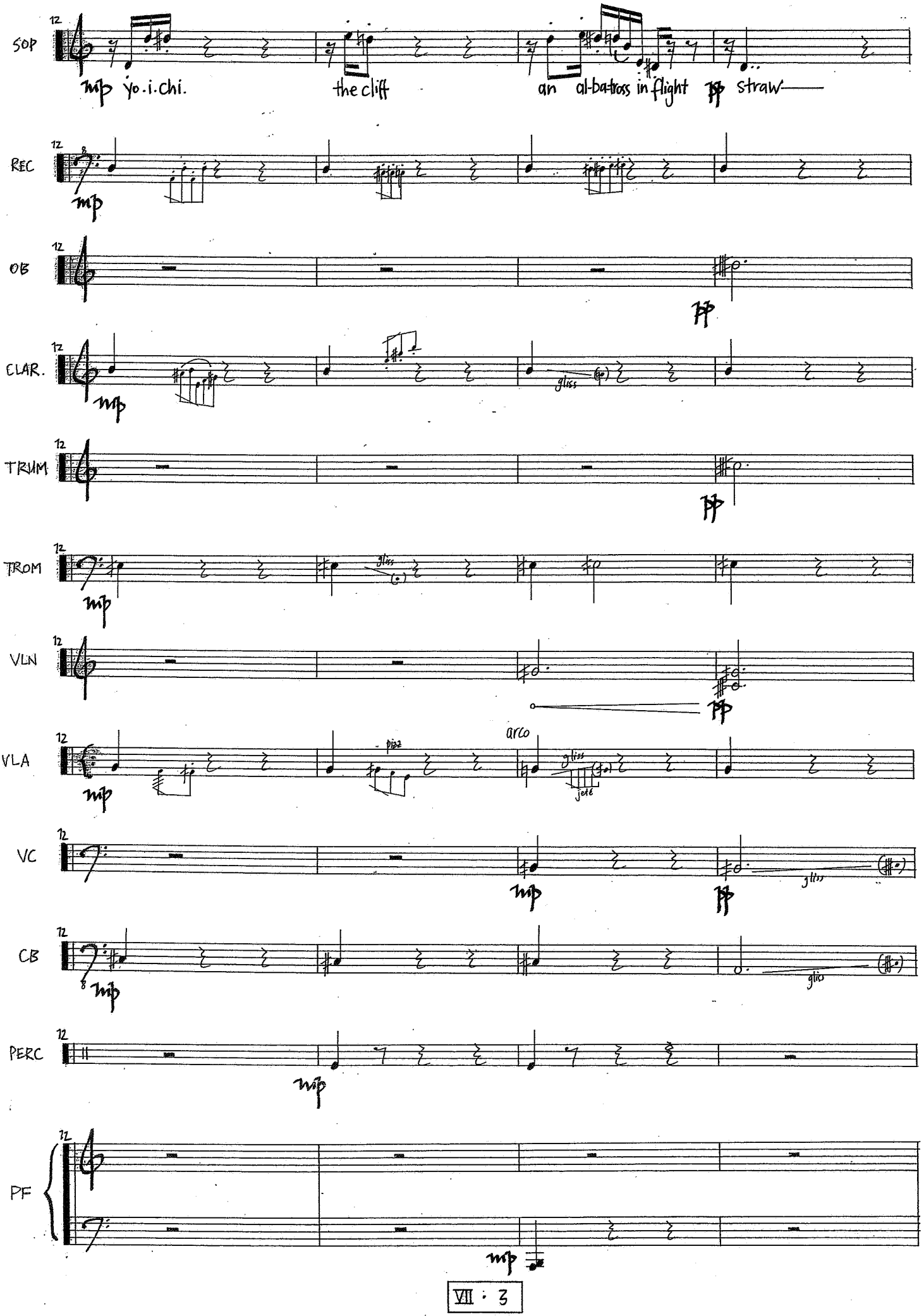
Pianoforte

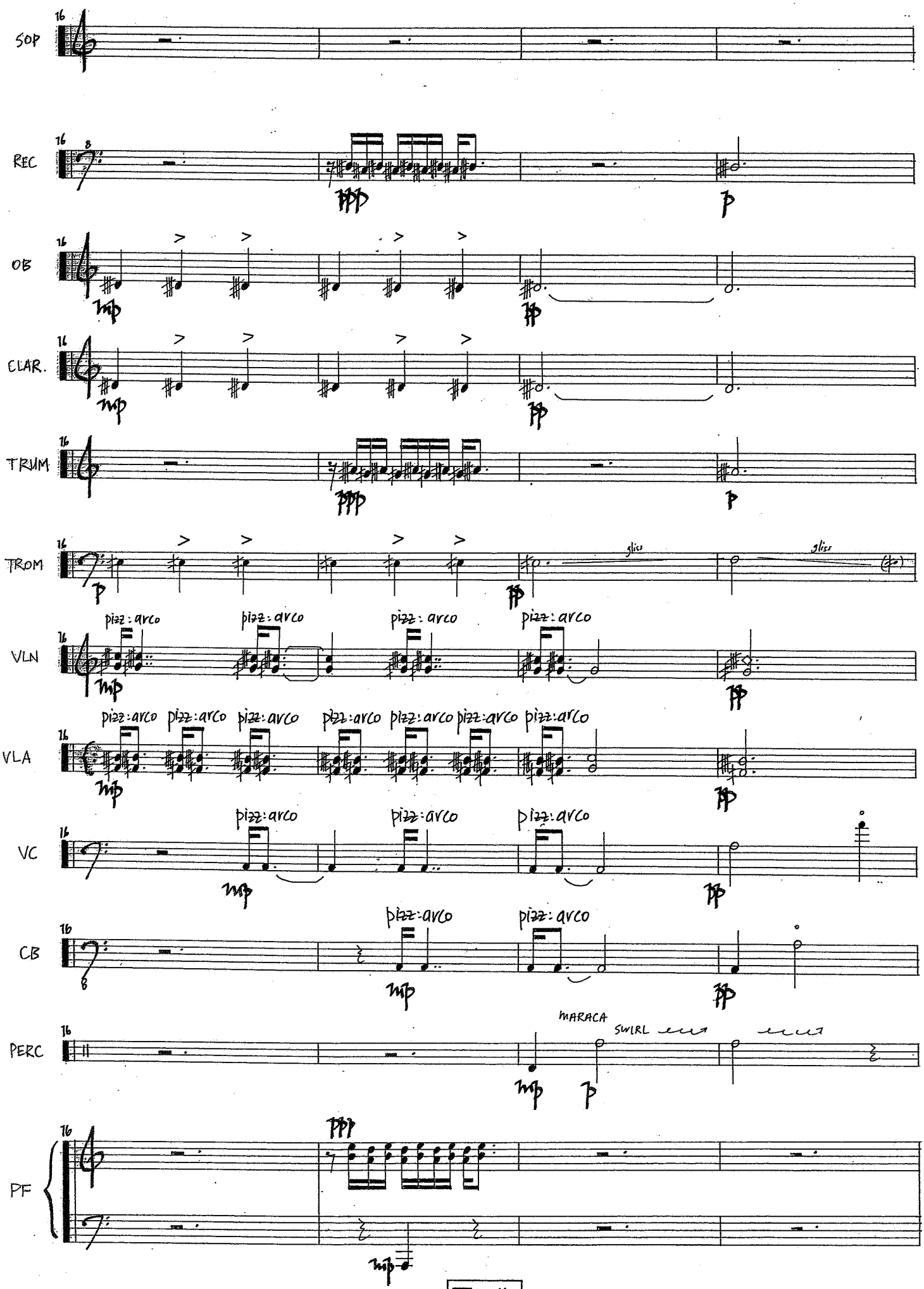
⊕ dampen the string before playing the note by pressing on the string inside the pianoforte

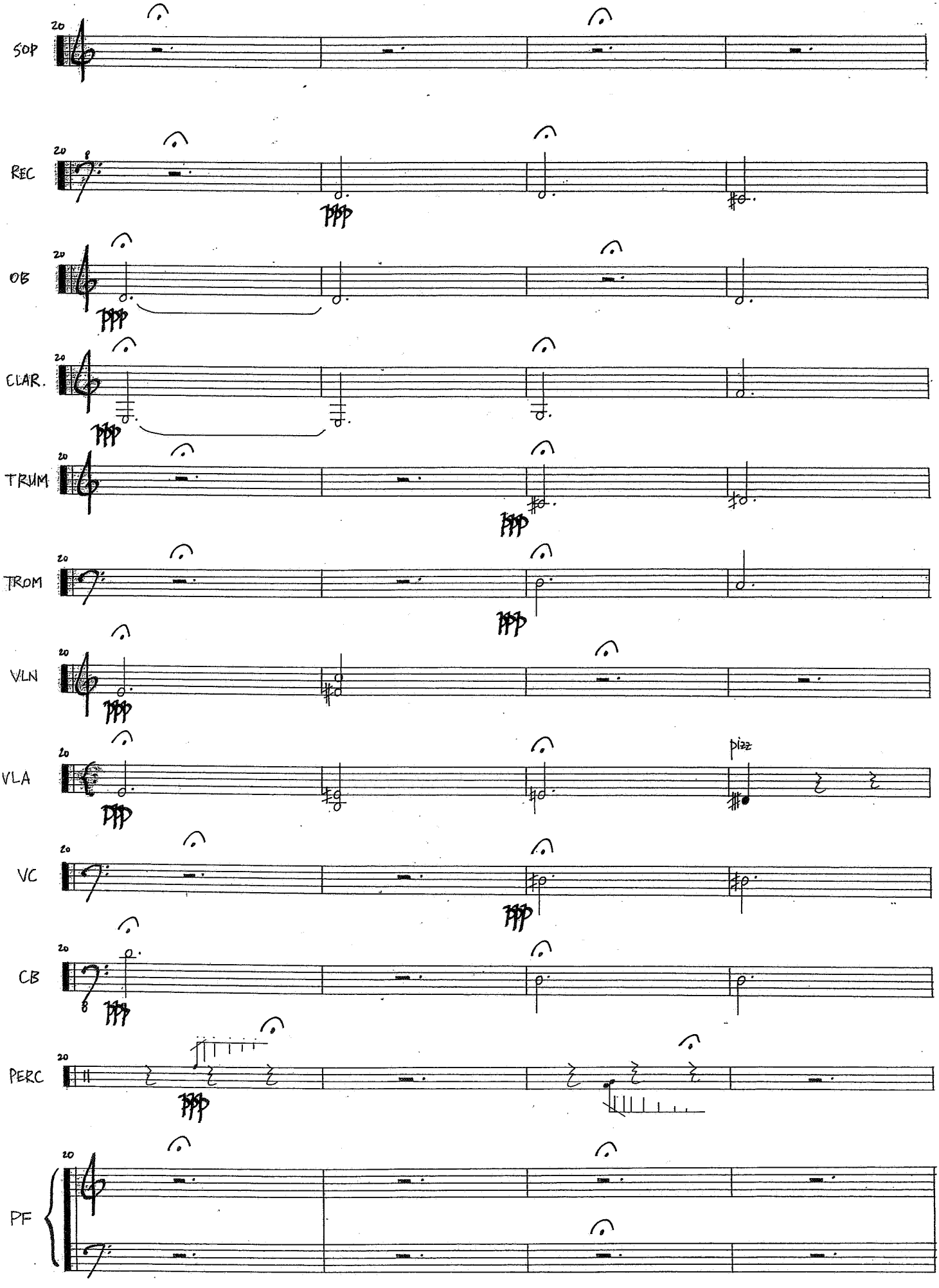

SOPRANO
BASS RECORDER
Fl.
OBOE
CLARINET IN Bb
TRUMPET IN C
TENOR TROMBONE
WITH MUTE
VIOLIN
pizz:arco
VIOLA
VIOLONCELLO
CONTRABASS
PERUSSION
SOFT MALLETS
BASS DRUM
PIANOFORTE

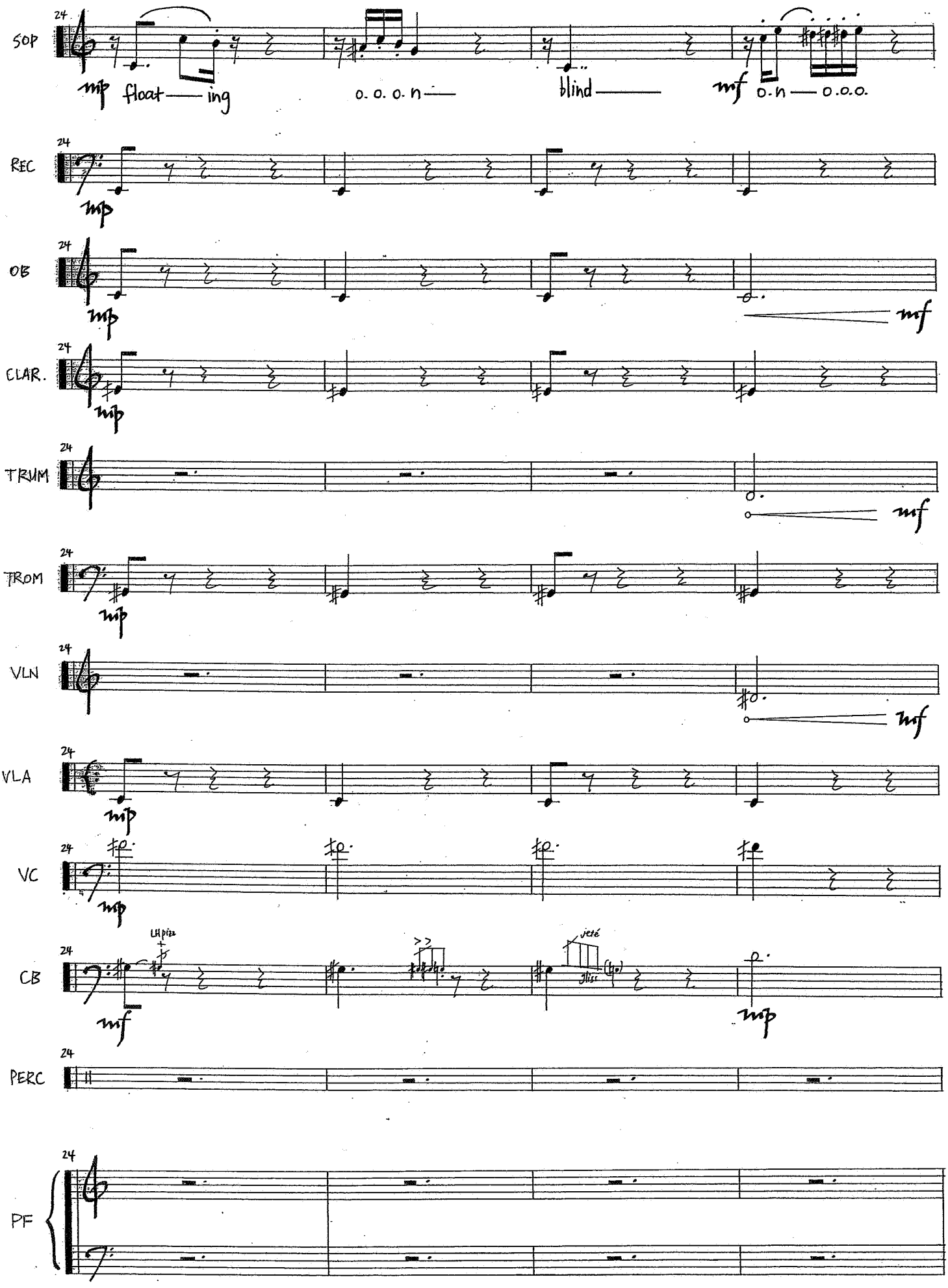

SOP
yo.i.chi.
the sea
yo.i.chi.
yo.i.chi.
REC
(normale)
gliss
OB
CLAR.
band
TRUM
WITH HARMON MUTE
TROM
VLN
VLA
gliss
jeté
VC
CB
jeté
gliss
PERC
LOW TEMPLE DRUM
PF

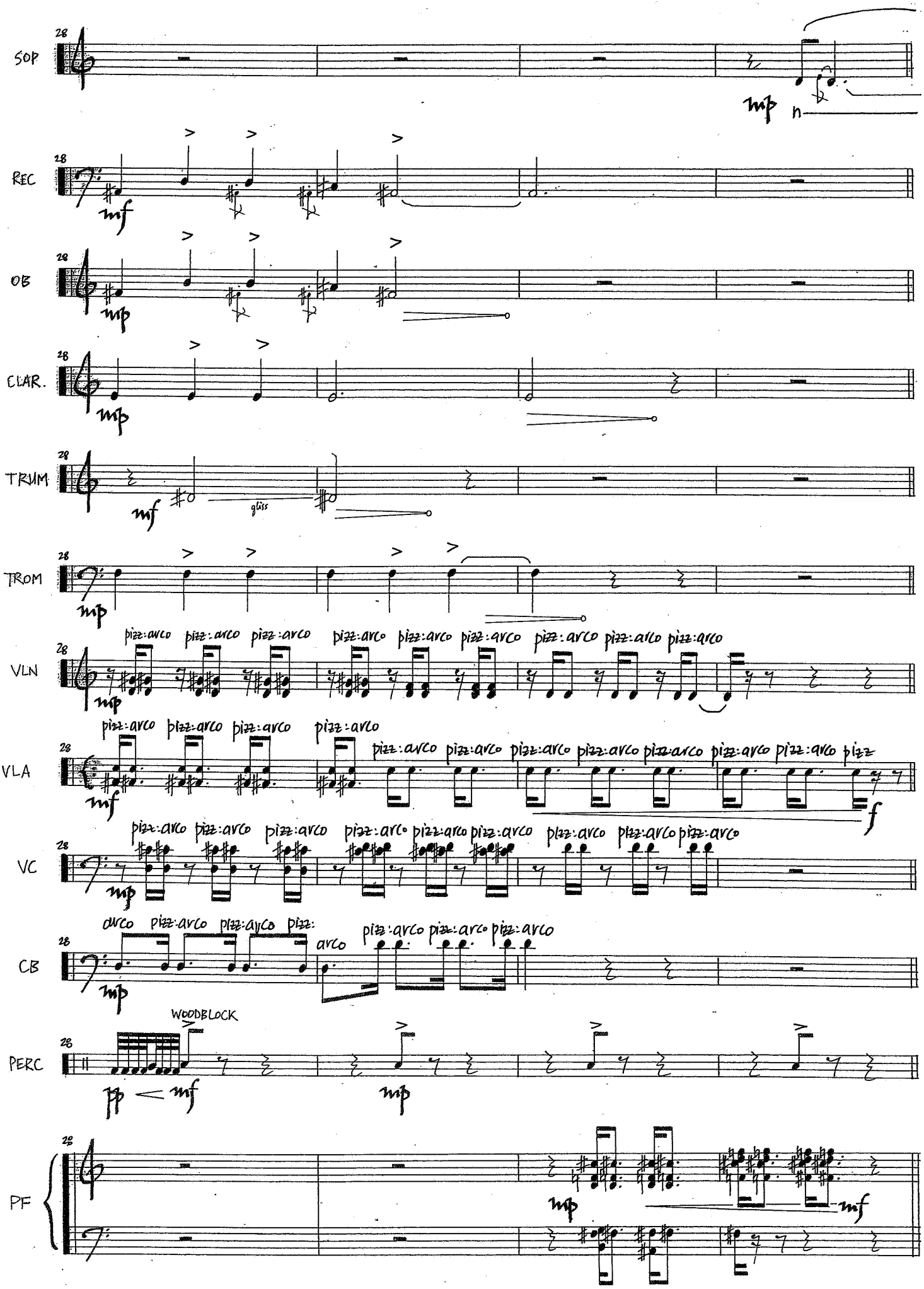

SOP
REC
gliss
OB
CLAR.
TRUM
gliss
TROM
gliss
gliss
VLN
pizz:arco pizz:arco pizz:arco pizz:arco pizz:arco pizz:arco pizz:arco
mf
p
VLA
pizz:arco pizz:arco pizz:arco
mf
p
VC
→molto pont →norm
mf
scratch!
p
gliss
gliss
CB
→molto pont →norm
mf
scratch!
p
gliss
gliss
PERC
MEDIUM MALLETS
p
mp
LOGDRUMS
(2 pitches)
p
PF
mp

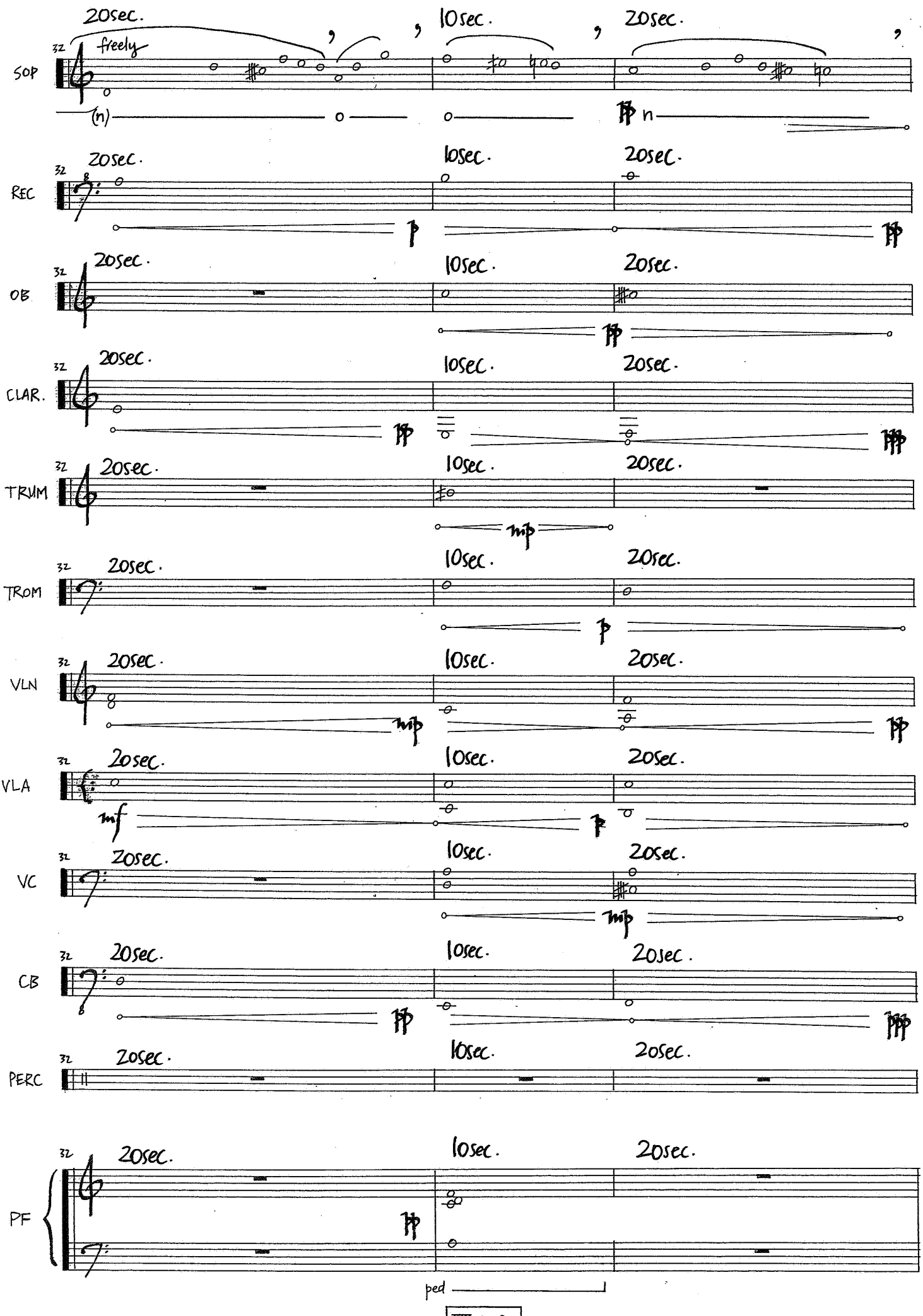

SOP
mp yo.i.chi.
the cliff
an al-ba-tross in flight
pp straw——
REC
mp
OB
pp
CLAR.
mp
gliss
TRUM
pp
TROM
mp
gliss
VLN
pp
VLA
mp
pizz
arco
gliss
jeté
VC
mp
pp
gliss
CB
mp
gliss
PERC
mp
PF
mp

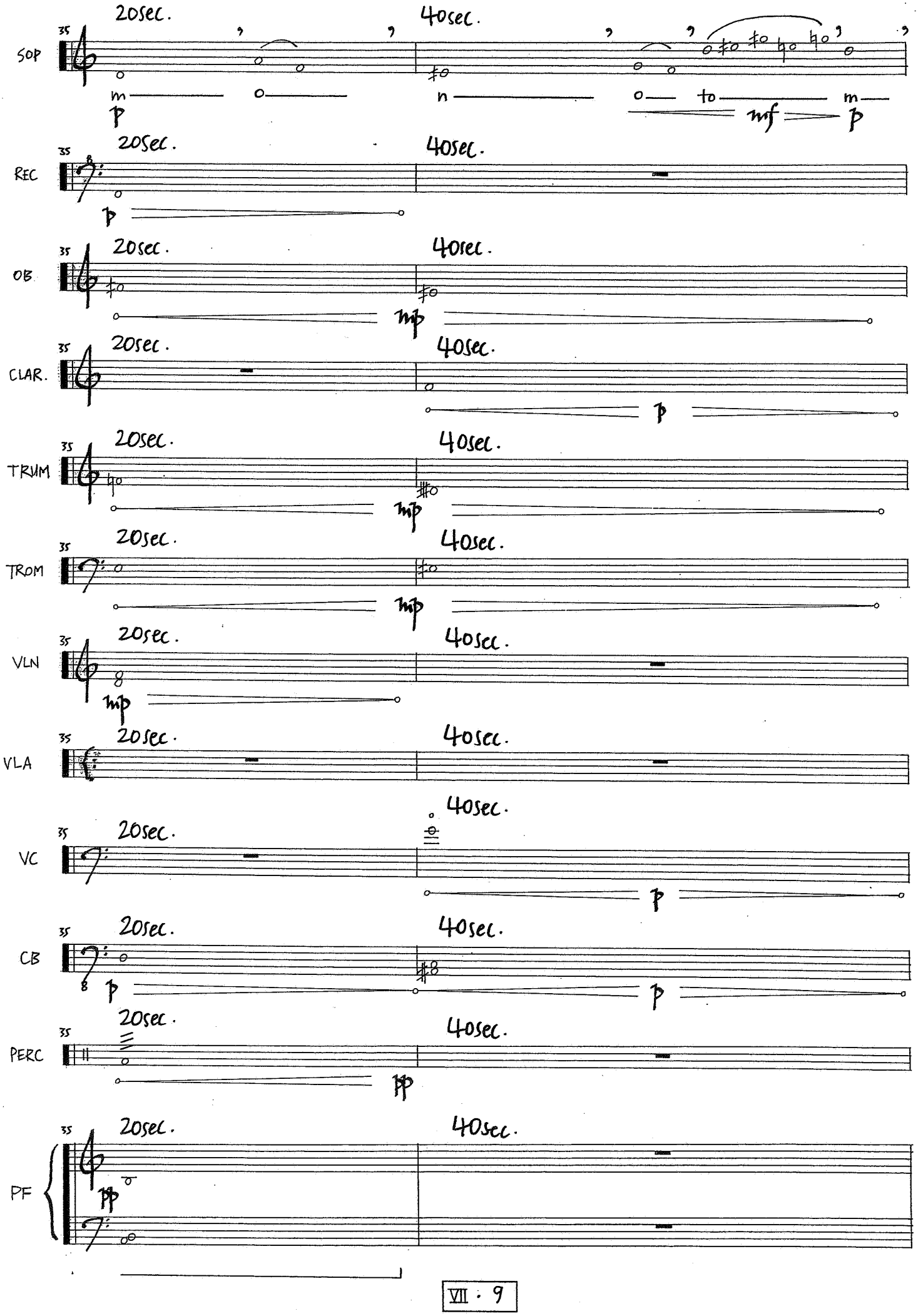

SOP
REC
OB
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
pizz:arco
MARACA
SWIRL

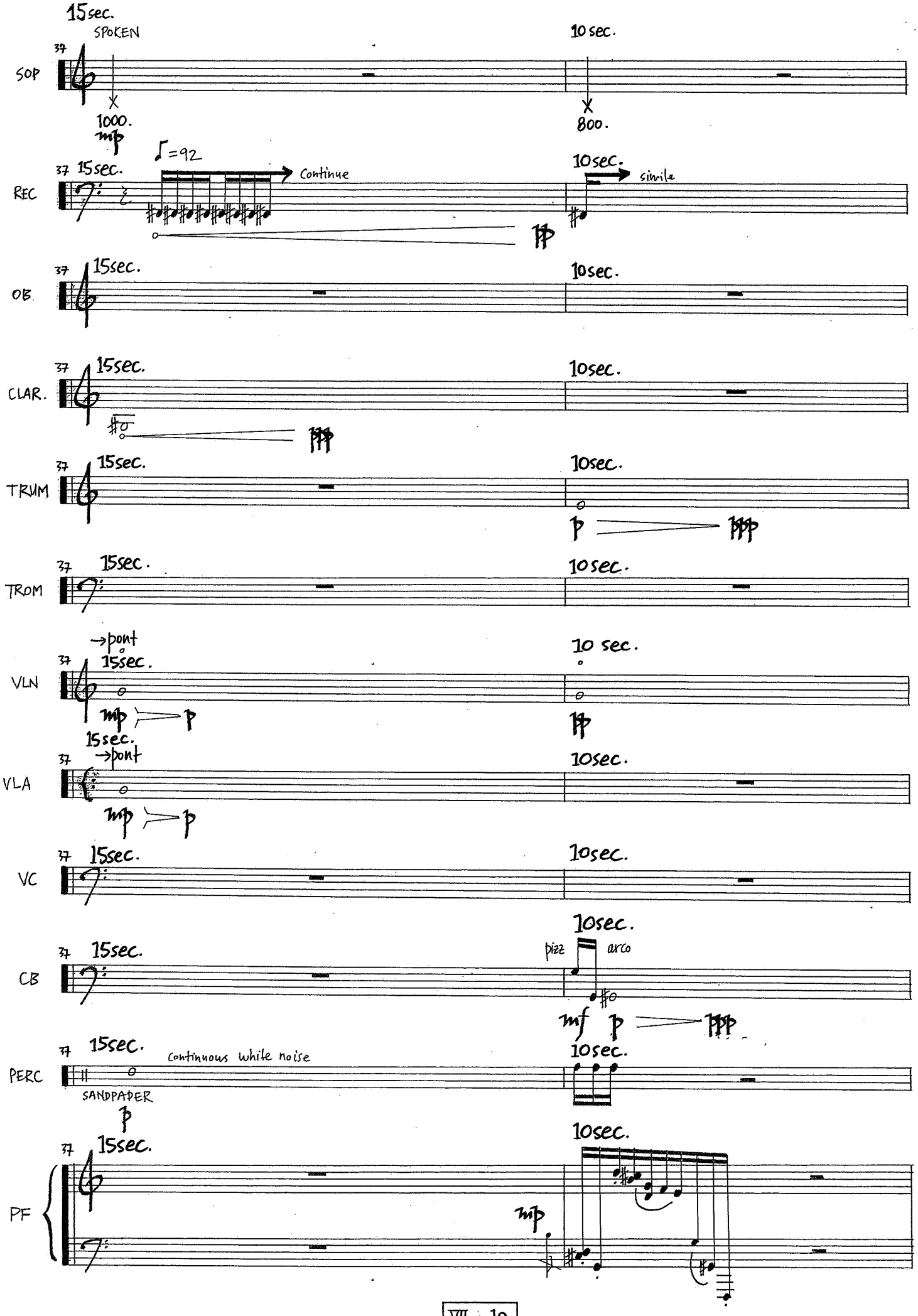

SOP
REC
OB
CLAR.
TRUM
TROM
VLN
VLA
pizz
VC
CB
PERC
PF

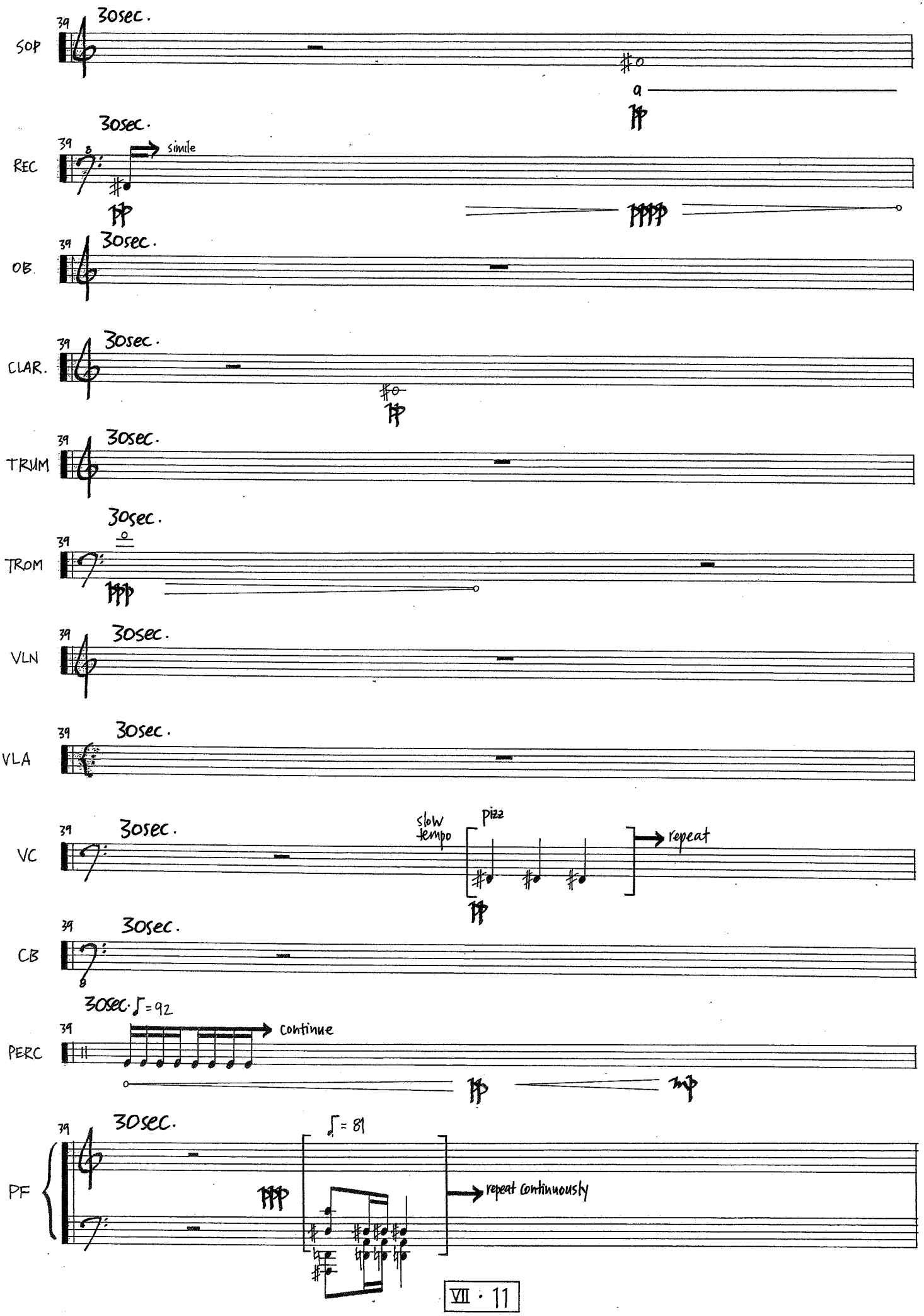

SOP
mp float — ing
o. o. o. n —
blind —
mf o. n — o. o. o.
REC
OB
CLAR.
TRUM
mf
TROM
VLN
VLA
VC
CB
LH pizz
jeté
PERC
PF

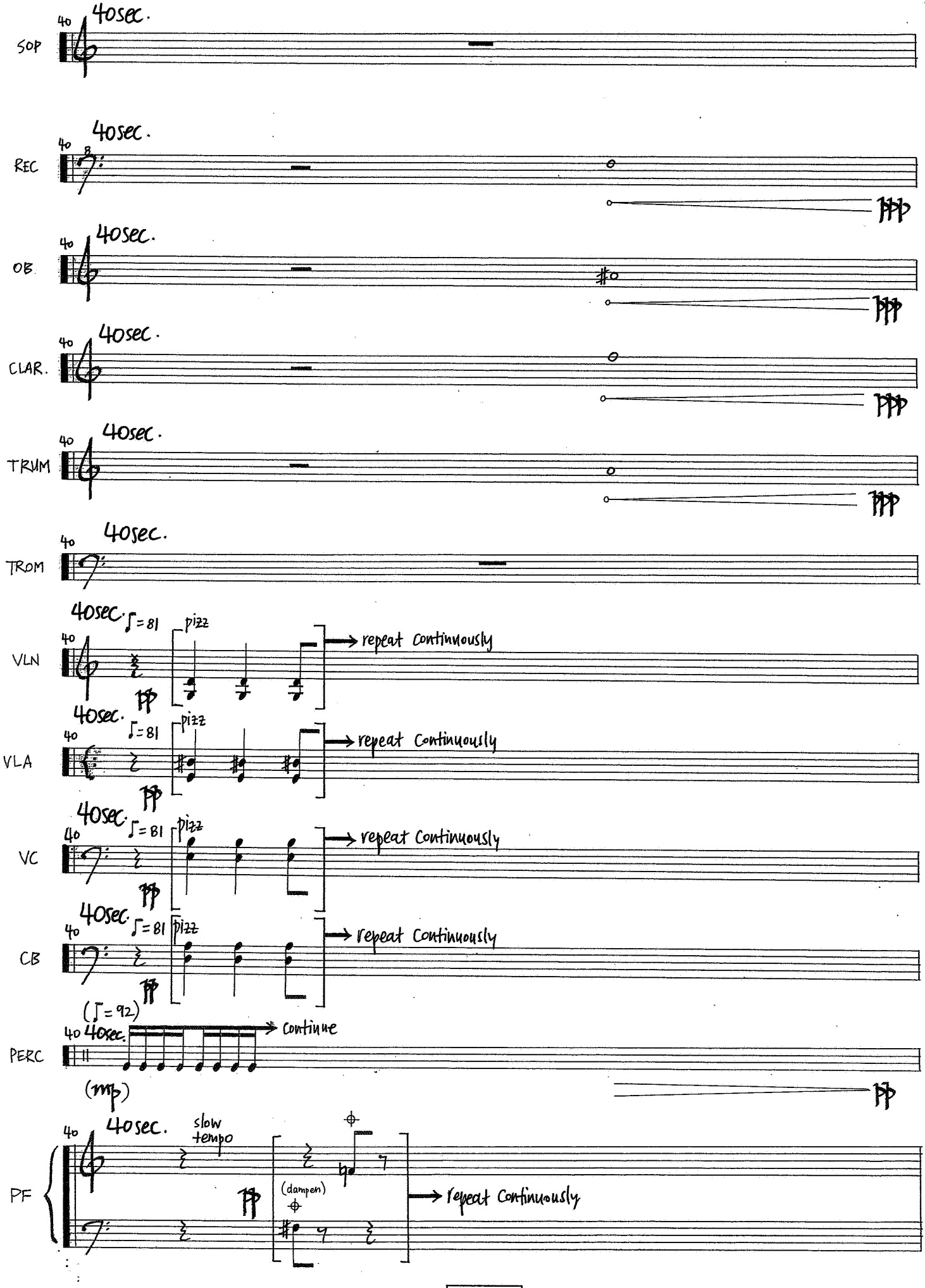

SOP
REC
OB
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
gliss
pizz:arco
arco
WOODBLOCK

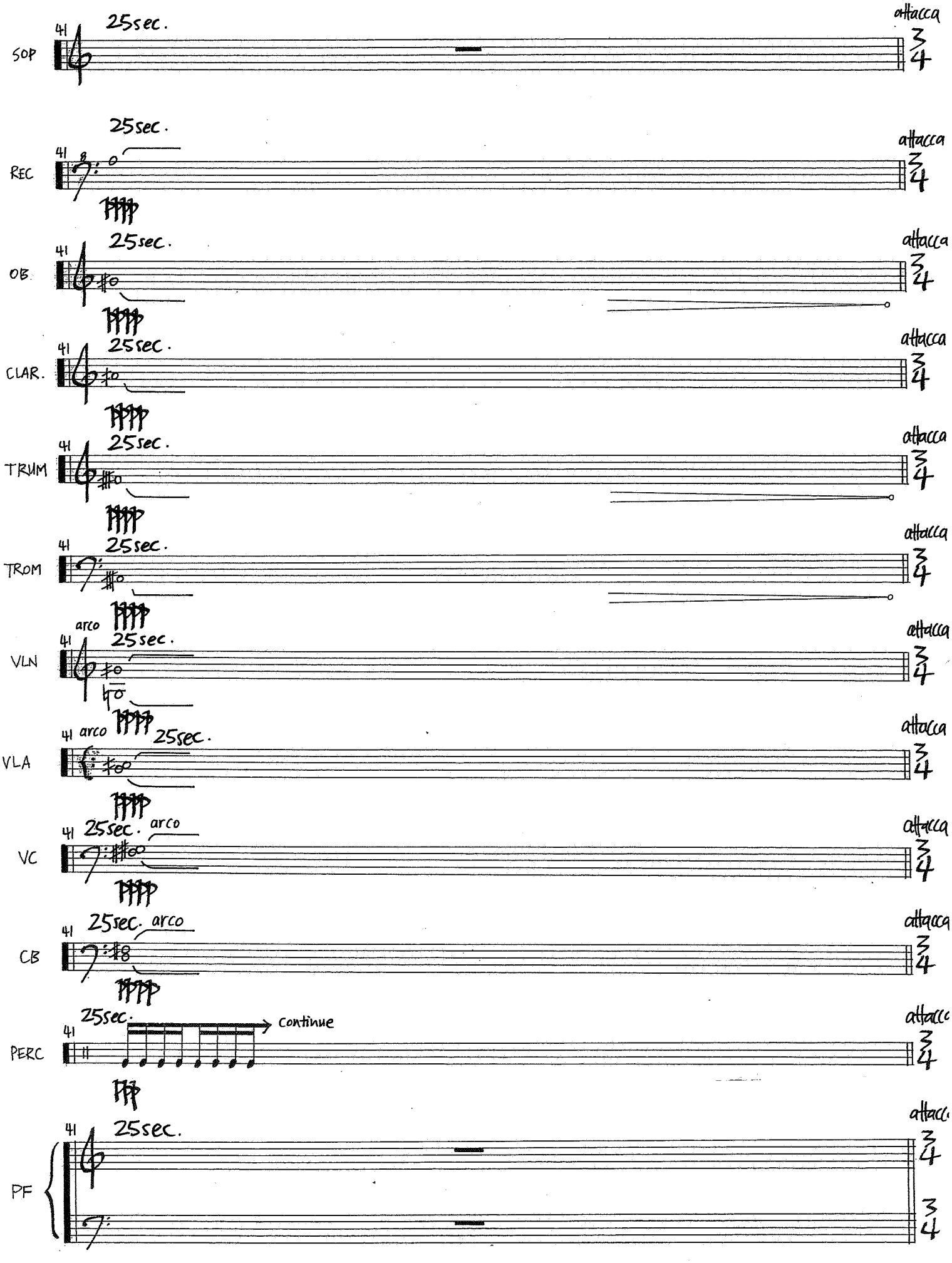

20sec.
10sec.
20sec.
freely
SOP
REC
OB
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
ped

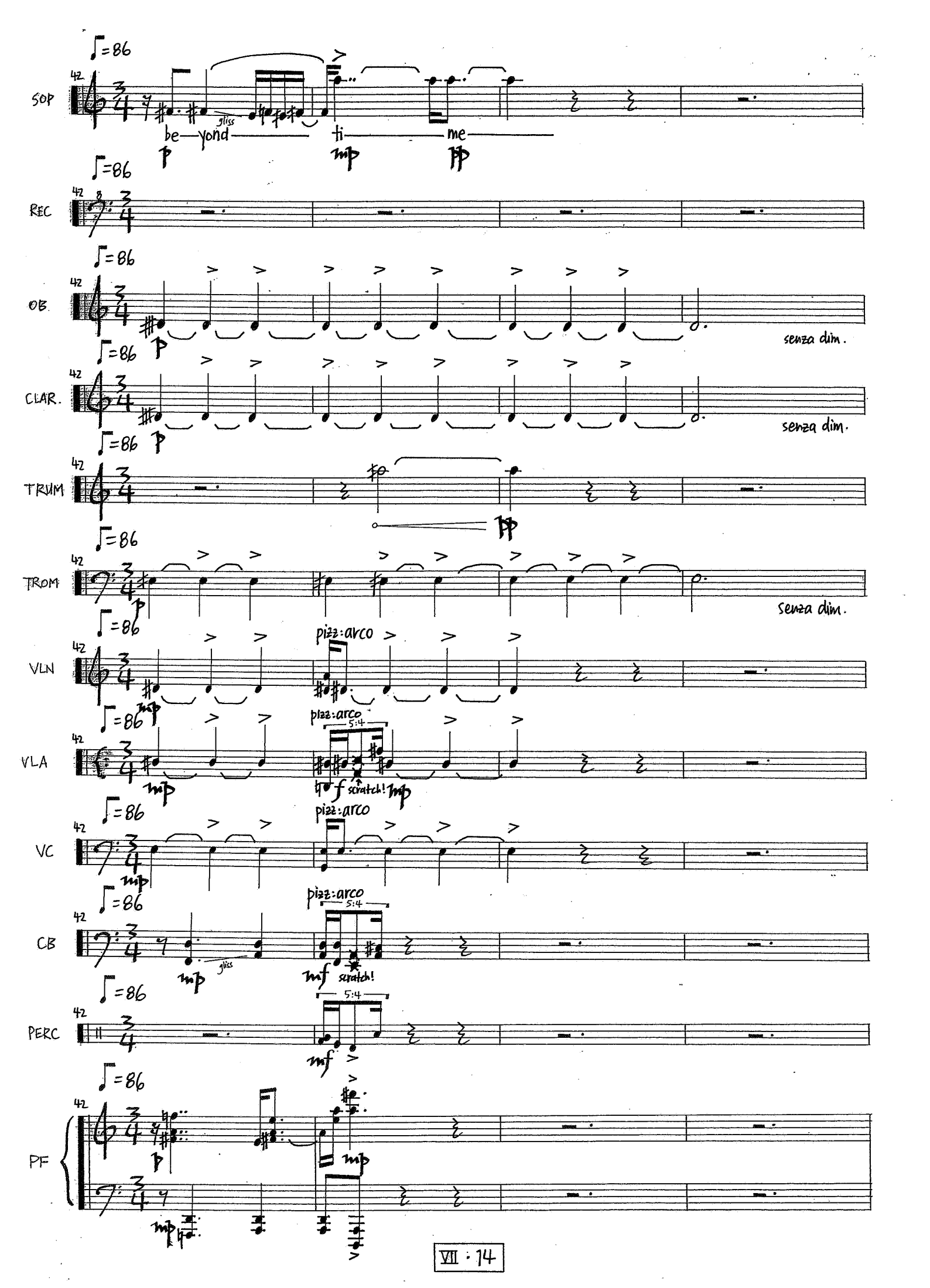

35
SOP
20sec.
40sec.
m
p
n
o
to
m
mf
p
REC
OB
mp
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
pp
PF

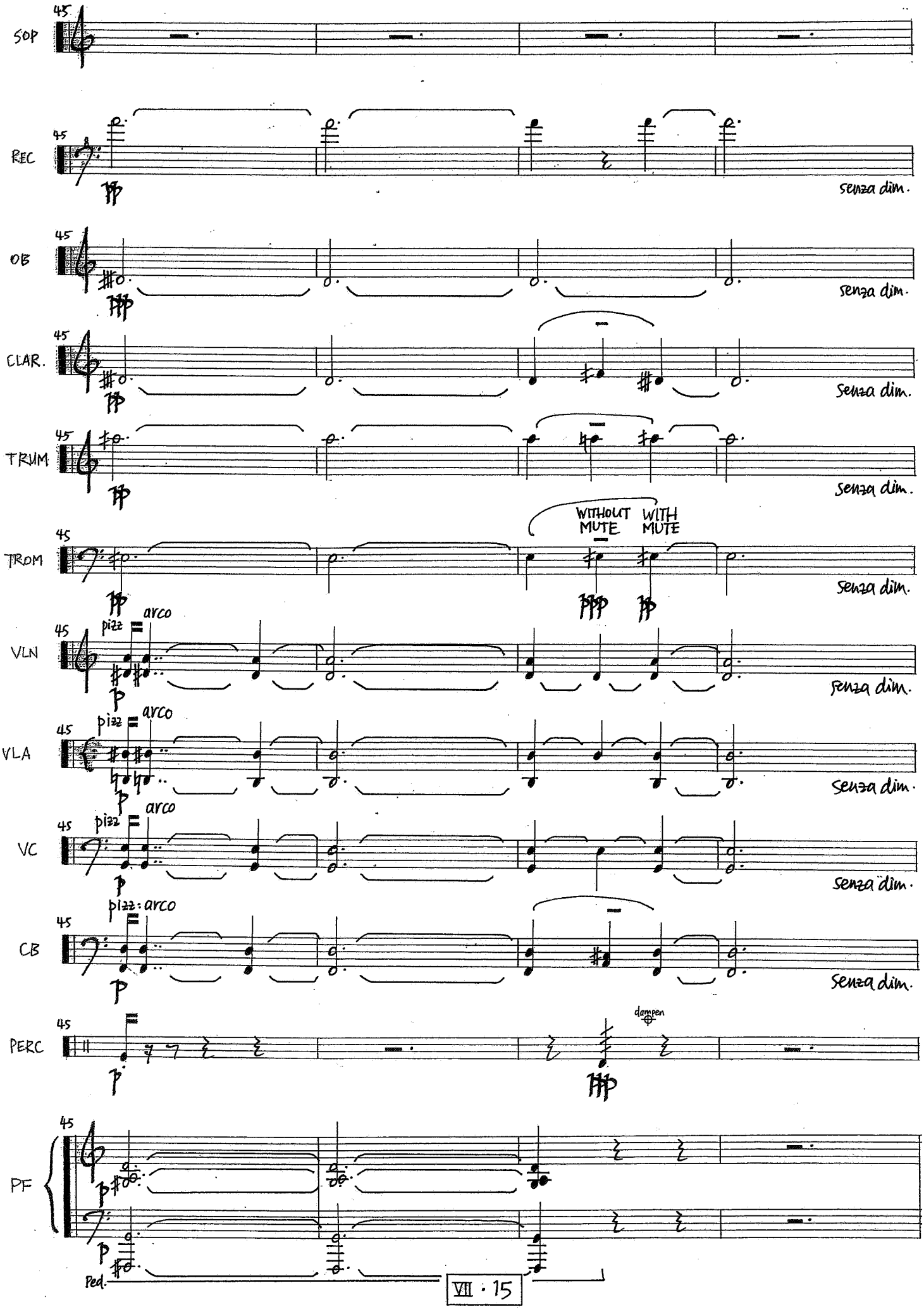

15sec.
SPOKEN
10 sec.
SOP
37
1000.
800.
mp
REC
♩=92
15sec.
Continue
10sec.
simile
OB.
CLAR.
TRUM
TROM
→pont
VLN
10 sec.
VLA
VC
CB
pizz
arco
mf
PERC
Continuous white noise
SANDPAPER
PF
mp

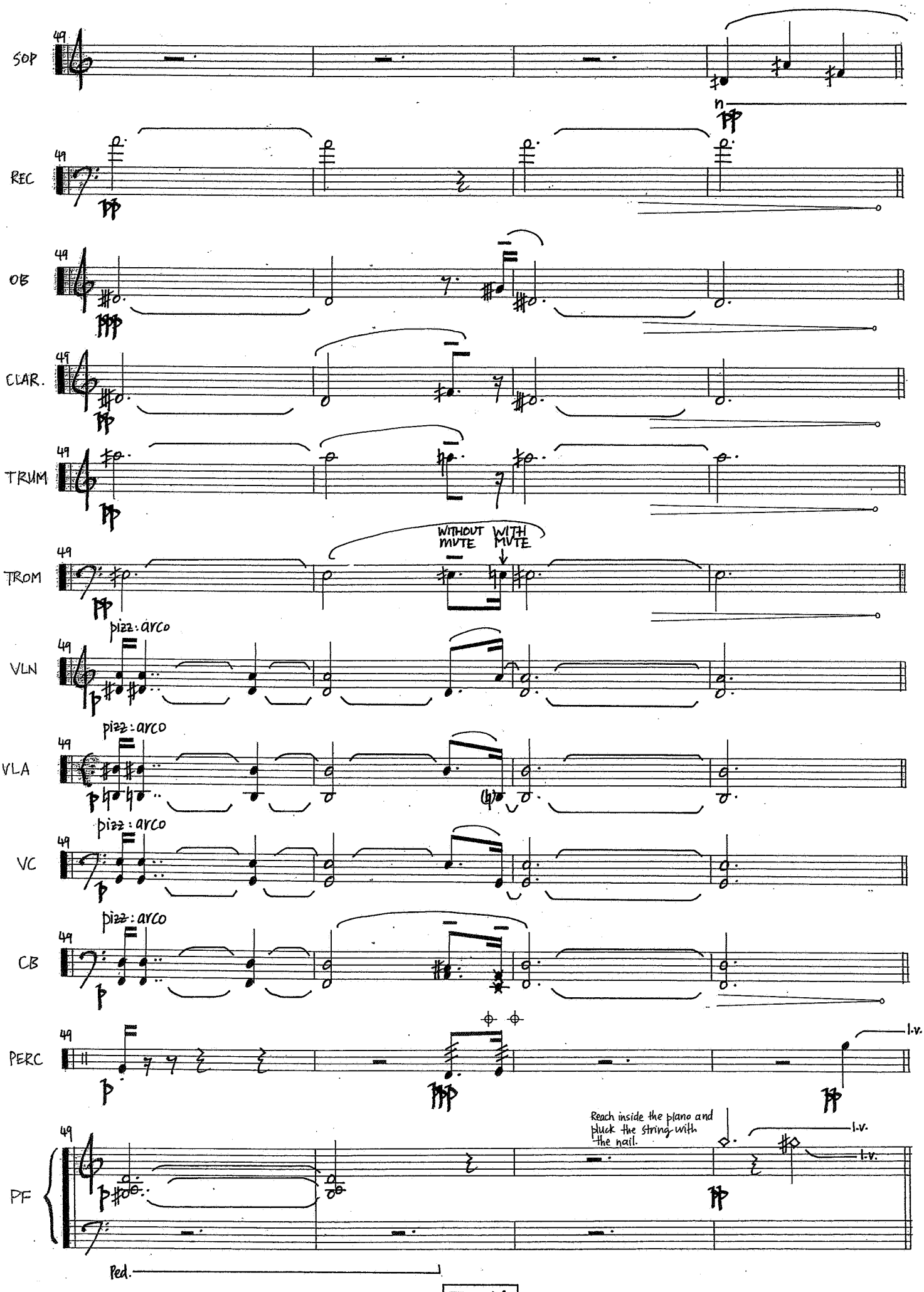

SOP
30sec.
39
a
REC
30sec.
39
simile
OB.
30sec.
39
CLAR.
30sec.
39
TRUM
30sec.
39
TROM
30sec.
39
VLN
30sec.
39
VLA
30sec.
39
VC
30sec.
39
slow tempo
pizz
repeat
CB
30sec.
39
PERC
30sec. ♩= 92
39
continue
PF
30sec.
39
♩= 81
repeat continuously

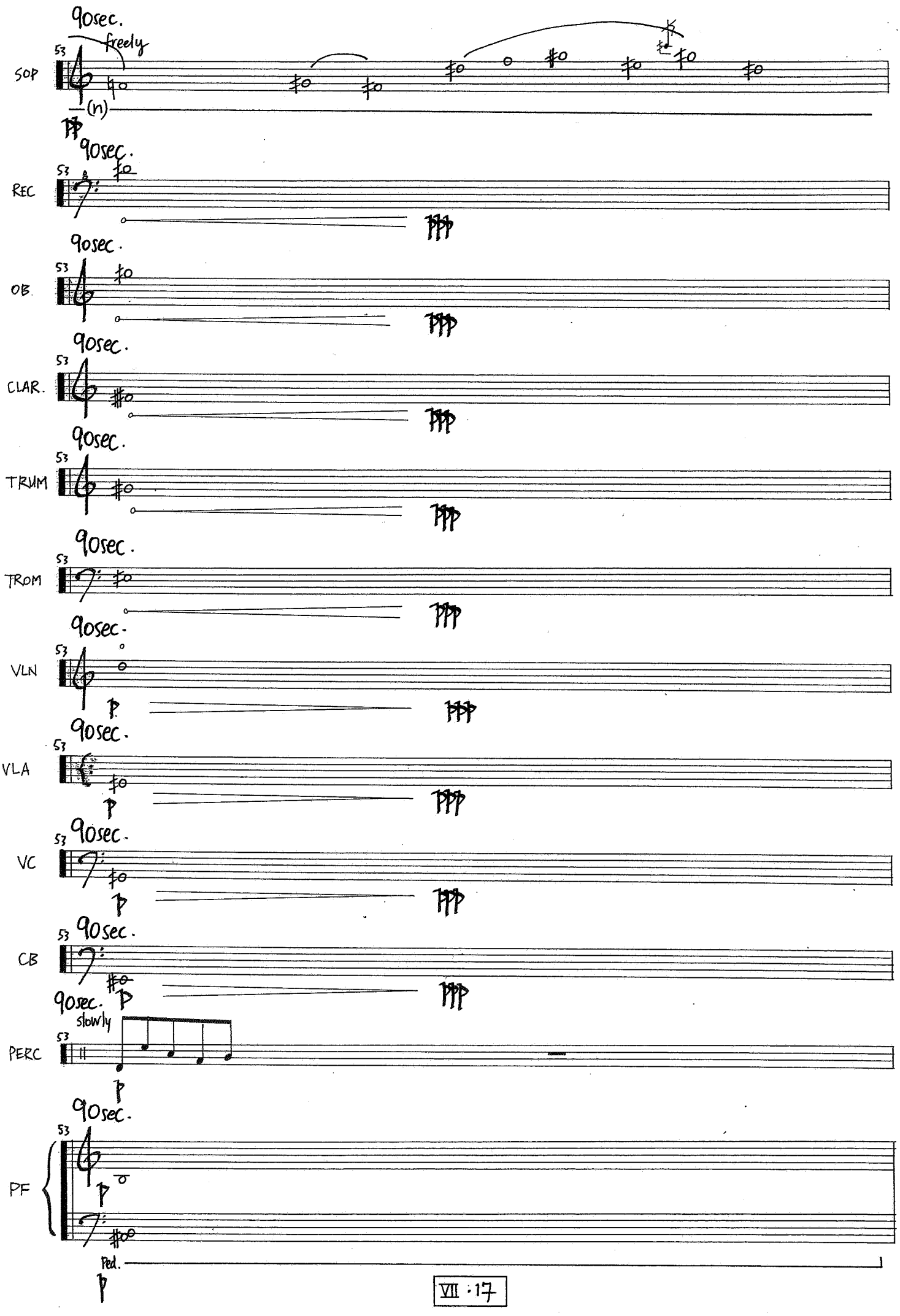

SOP
40sec.
REC
OB
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
pizz
repeat Continuously
(♩= 92)
continue
(mp)
slow tempo
(dampen)

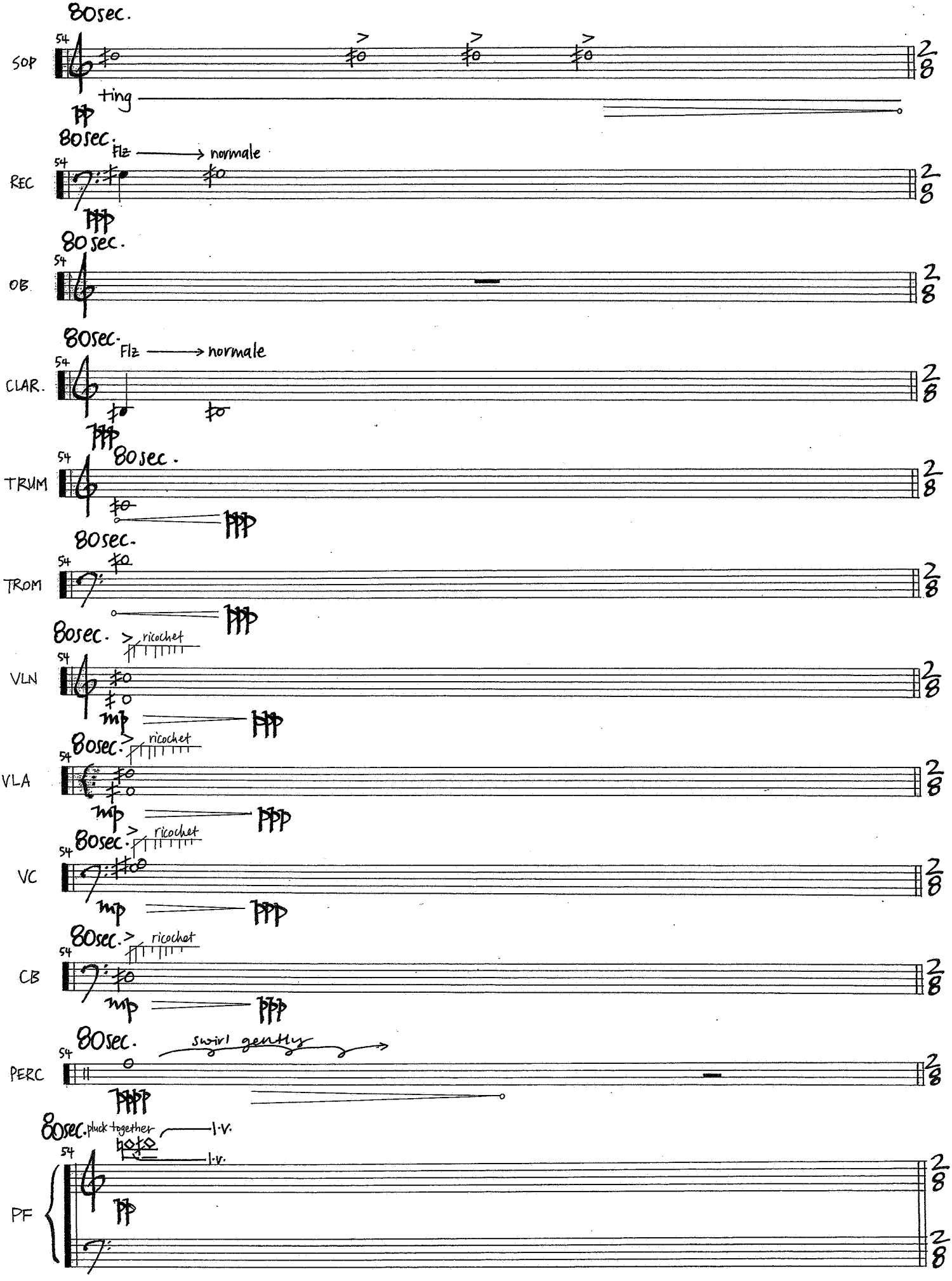

SOP
REC
OB.
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
41
25sec.
attacca
arco
continue
3/4

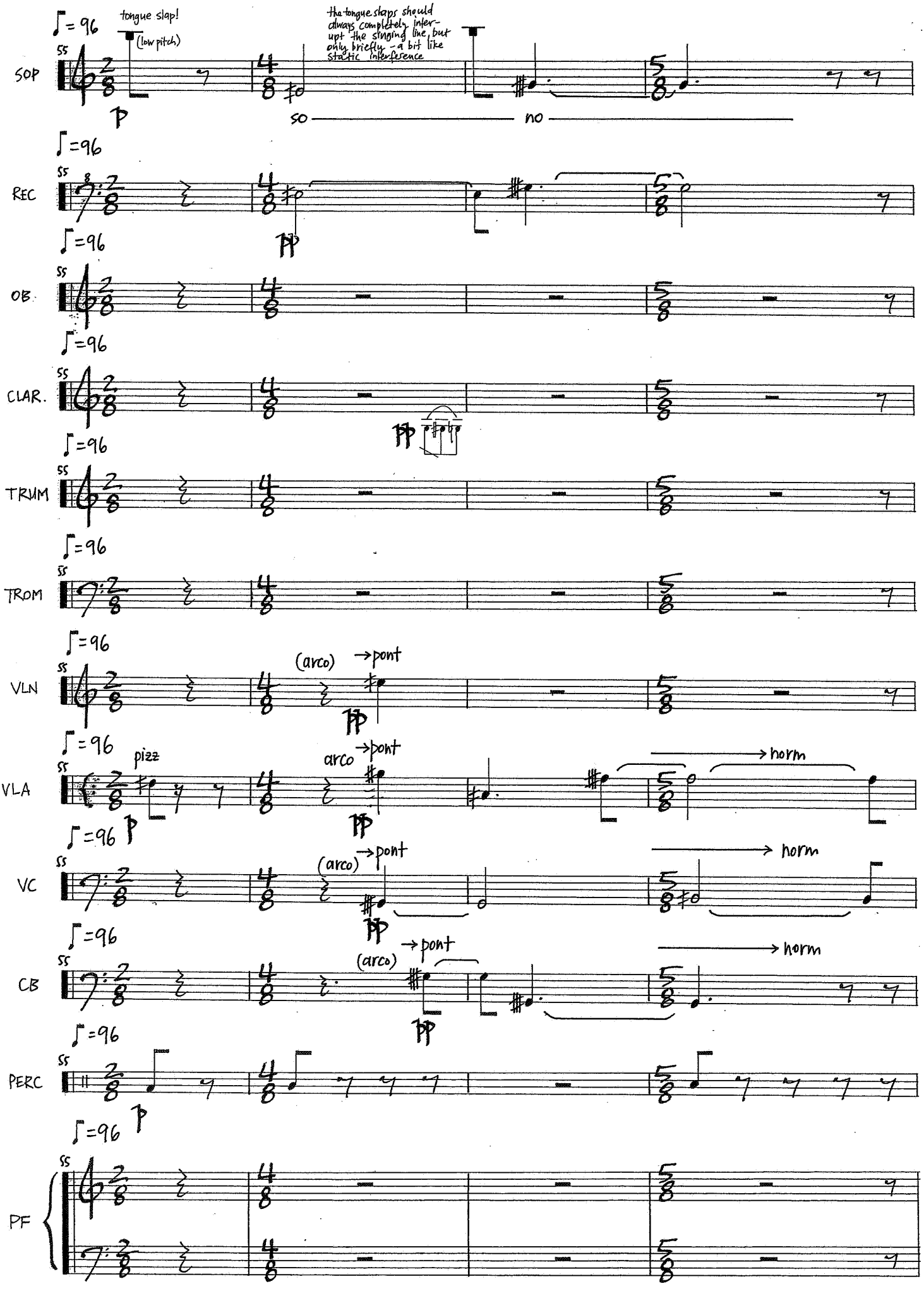

SOP
be—yond—ti—me—
gliss
REC
OB.
senza dim.
CLAR.
senza dim.
TRUM
TROM
senza dim.
VLN
pizz:arco
VLA
pizz:arco
scratch!
VC
pizz:arco
CB
pizz:arco
gliss
scratch!
PERC
PF

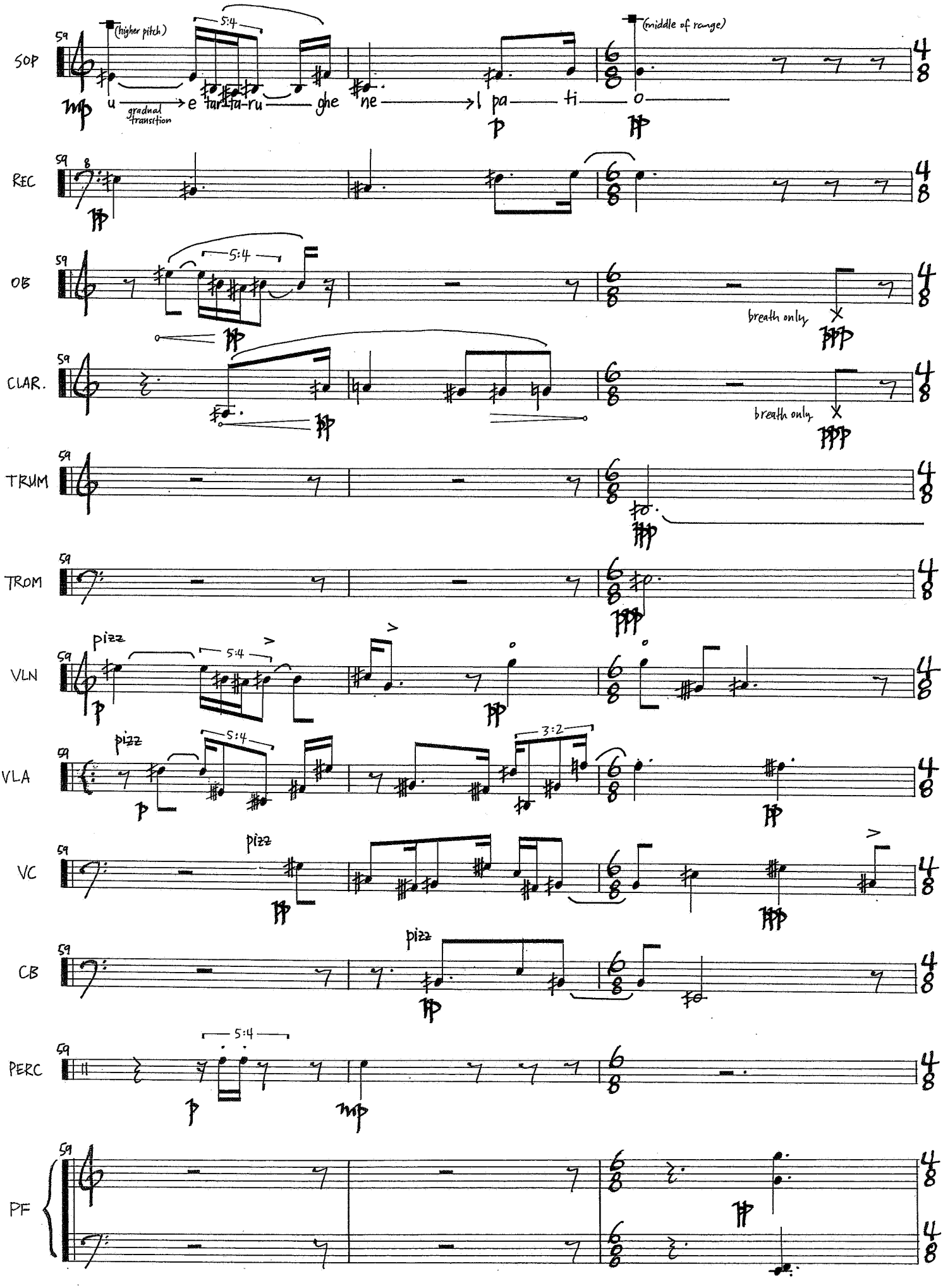

SOP
REC
senza dim.
OB
senza dim.
CLAR.
senza dim.
TRUM
senza dim.
TROM
WITHOUT MUTE
WITH MUTE
senza dim.
VLN
pizz
arco
senza dim.
VLA
pizz
arco
senza dim.
VC
pizz
arco
senza dim.
CB
pizz: arco
senza dim.
PERC
dampen
PF
Ped.

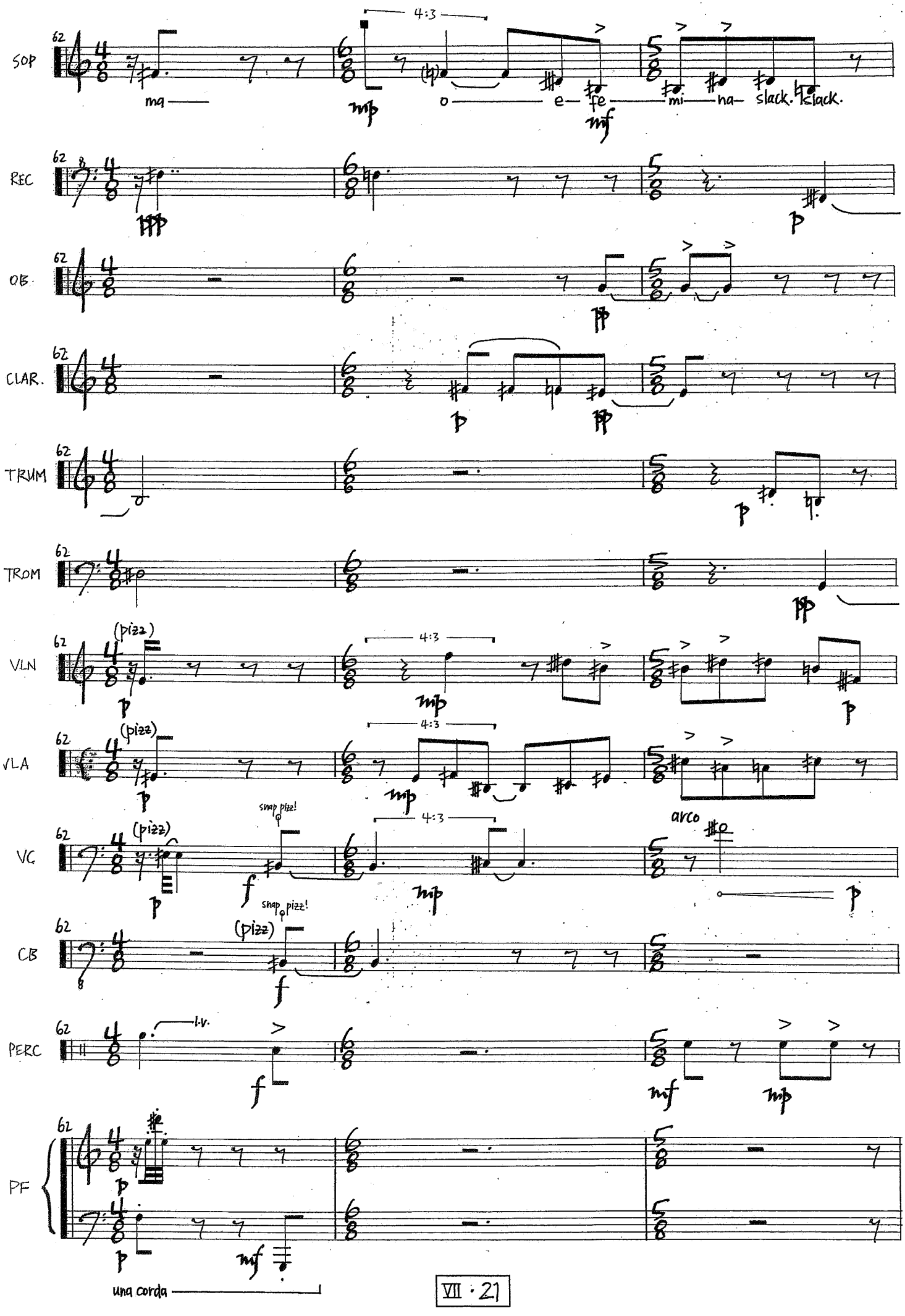

SOP
REC
OB
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
49
n
pp
WITHOUT MUTE
WITH MUTE
pizz : arco
p
l.v.
Reach inside the piano and pluck the string with the nail.
Ped.

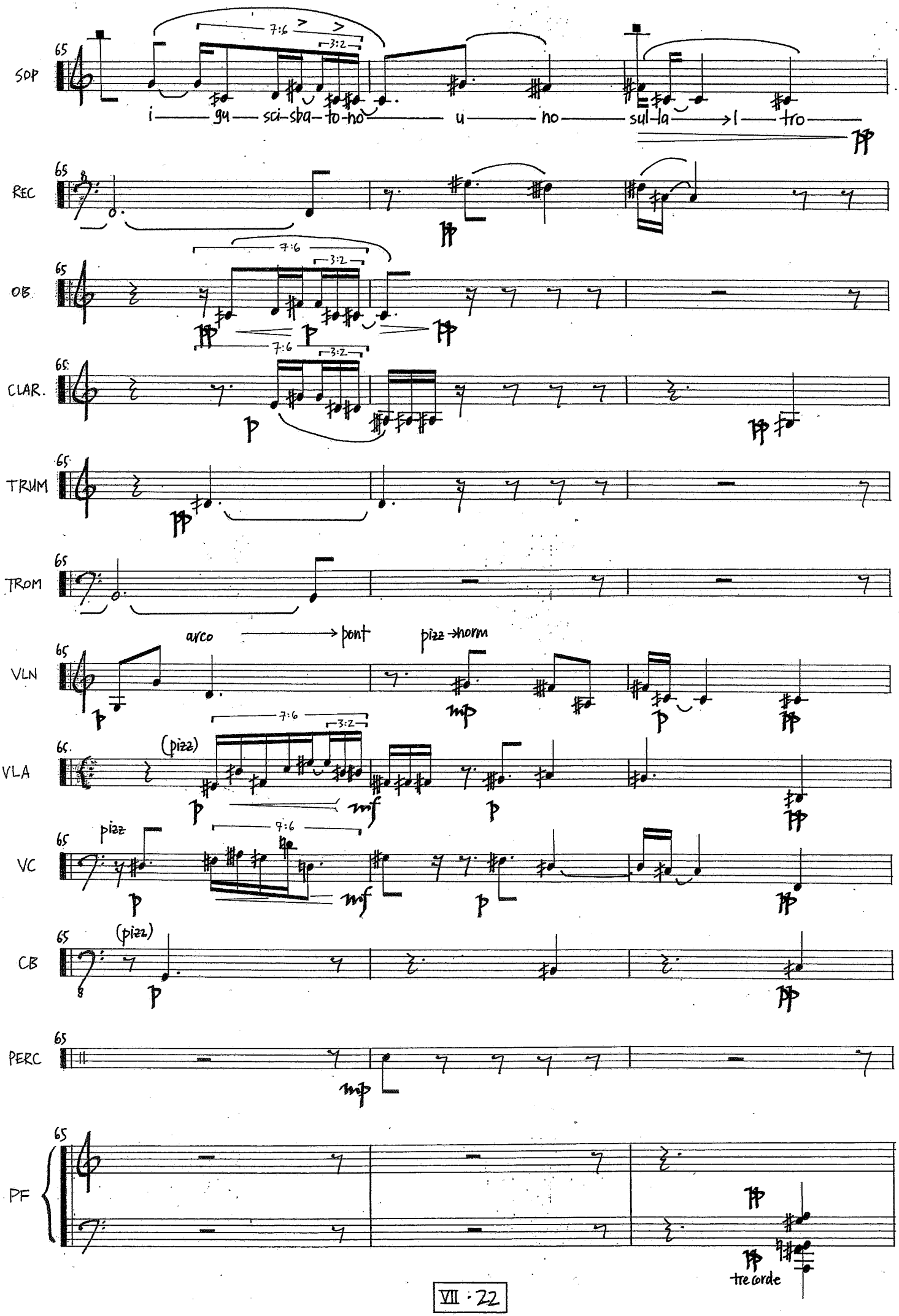

90sec.
freely
SOP
(n)
90sec.
REC
90sec.
OB.
90sec.
CLAR.
90sec.
TRUM
90sec.
TROM
90sec.
VLN
90sec.
VLA
90sec.
VC
90sec.
CB
90sec.
slowly
PERC
90sec.
PF
Ped.

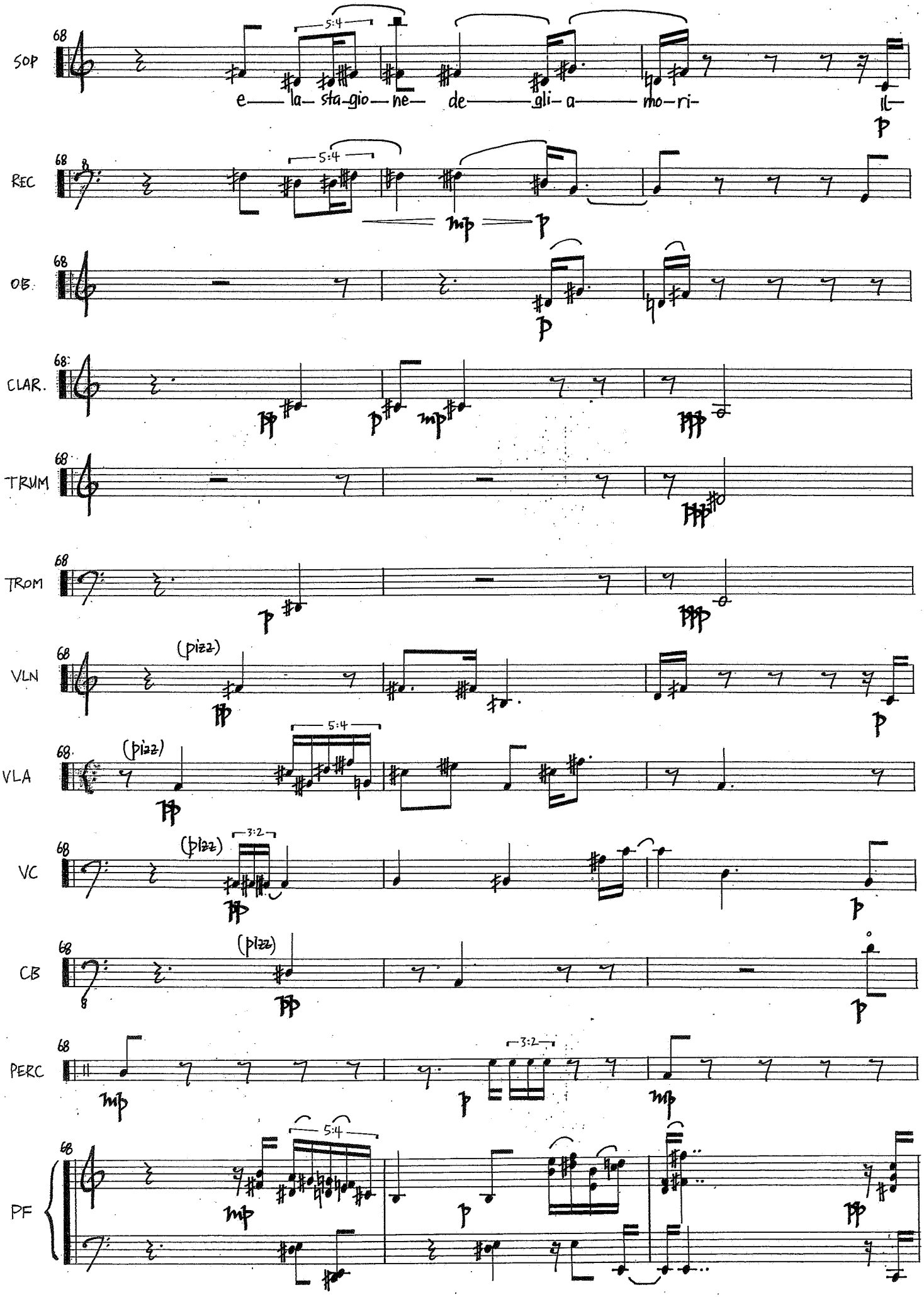

80sec.
SOP
54
ting
80sec.
Flz
normale
REC
80sec.
OB
80sec.
Flz
normale
CLAR.
80sec.
TRUM
80sec.
TROM
80sec.
ricochet
VLN
mp
80sec.
ricochet
VLA
mp
80sec.
ricochet
VC
mp
80sec.
ricochet
CB
mp
80sec.
swirl gently
PERC
80sec.
pluck together
l.v.
l.v.
PF
2/8

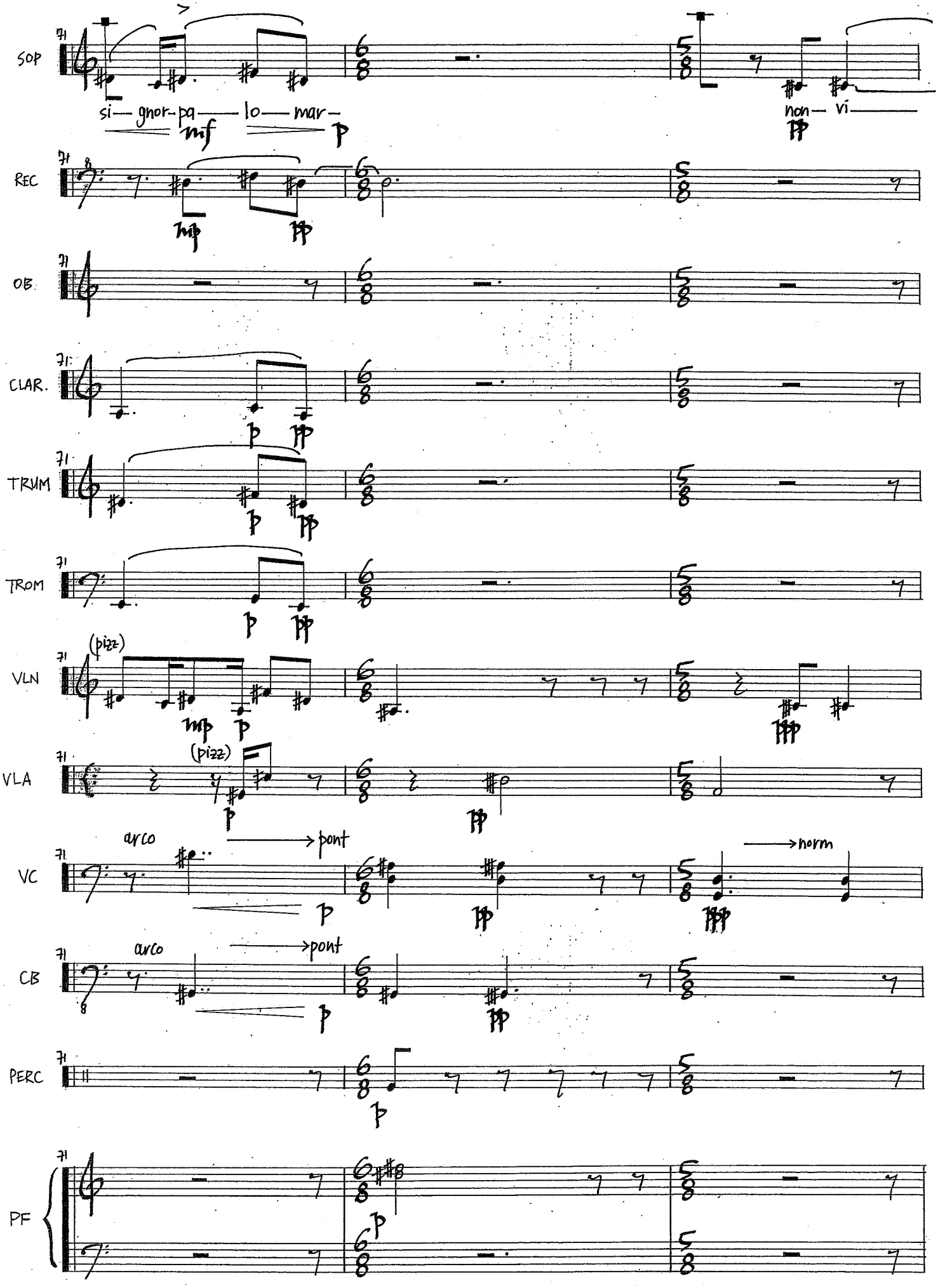

SOP
REC
OB.
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
♩= 96
tongue slap!
(low pitch)
the tongue slaps should always completely interupt the singing line, but only briefly - a bit like static interference
so
no
pizz
arco
(arco)
→pont
→horn

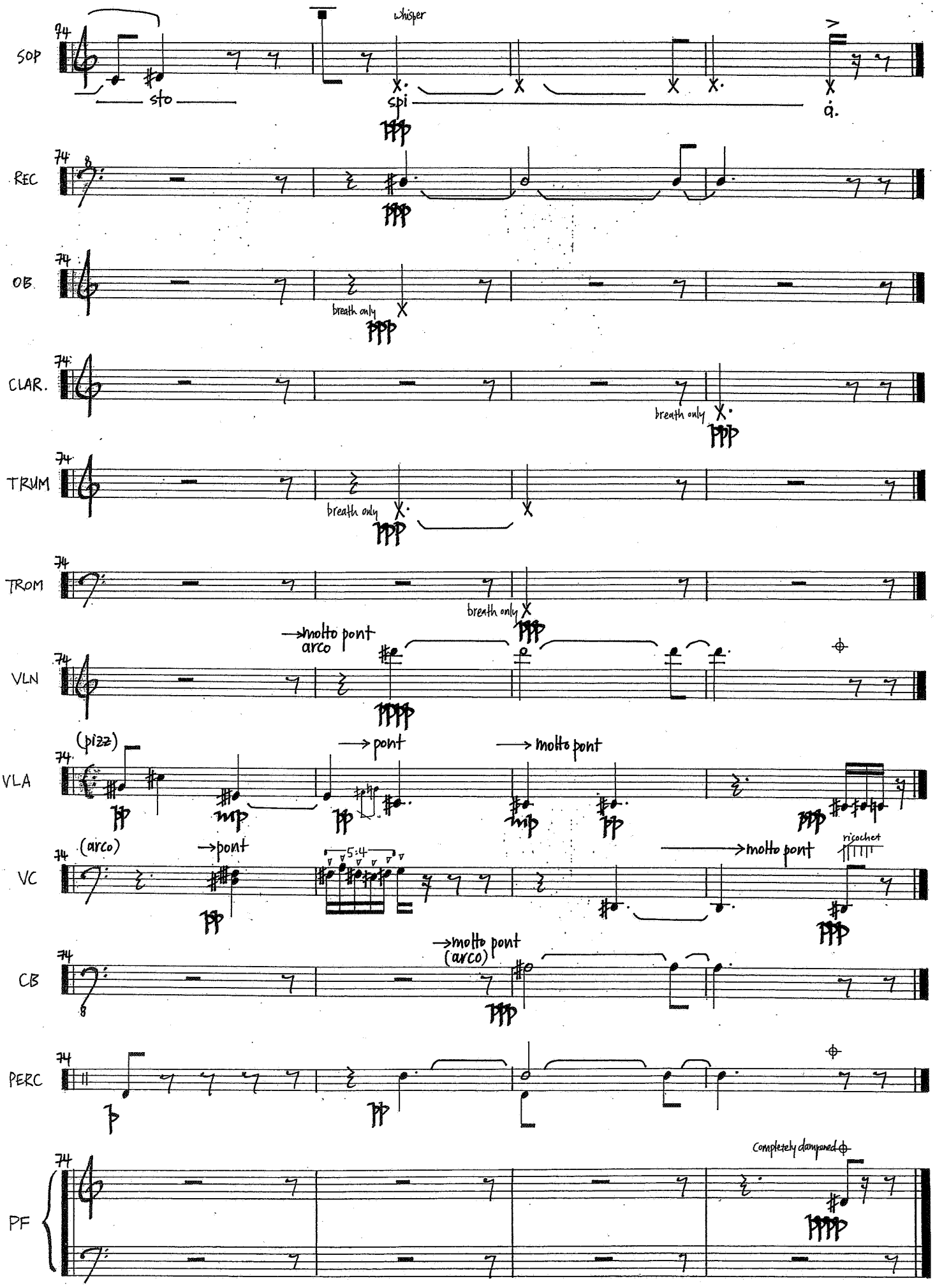

59
SOP
(higher pitch)
5:4
u
gradual transition
e tur-tu-ru ghe ne
pa ti
(middle of range)
REC
OB
breath only
CLAR.
breath only
TRUM
TROM
VLN
pizz
VLA
3:2
VC
CB
PERC
PF


SOP
REC
OB
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
62
4:3
ma
o
e
fe
mi
na
slack.
klack.
(pizz)
snap pizz!
arco
l.v.
una corda


SOP
REC
OB
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
65
7:6
3:2
i — gu — sci-sba-to-ho — u — no — sul-la → l — tro
arco → pont
pizz → norm
(pizz)
pizz
tre corde


SOP
e — la — sta-gio — ne — de — gli — a — mo-ri- il
REC
OB.
CLAR.
TRUM
TROM
VLN
(pizz)
VLA
(pizz)
VC
(pizz)
CB
(pizz)
PERC
PF


SOP
si— gnor- pa— lo— mar—
non— vi—
REC
OB.
CLAR.
TRUM
TROM
VLN
(pizz)
VLA
(pizz)
VC
arco
pont
norm
CB
arco
pont
PERC
PF


SOP
REC
OB.
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
74
sto
whisper
spi
breath only
→molto pont
arco
(pizz)
→pont
(arco)
5:4
ricochet
completely dampened